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Editorials

THE American Institute of Architects, at its annual convention at Salt Lake City, June 24, honored itself in awarding the Institute's highest honor, the gold medal, to Mr Charles D. Maginnis, the distinguished Catholic architect of Boston. Mr Maginnis needs no introduction to readers of LITURGICAL ARTS, and his work throughout the past fifty years is well known to all who have followed the development of ecclesiastical architecture in the United States. A past president of the American Institute of Architects, Mr Maginnis can lay claim to the gratitude of members of our society, since he was its first president. His counsel, during the somewhat hectic and difficult days of our early existence, was of the soundest and always given in a constructive and charming way. His writings, all too infrequent in the pages of our magazine, and the delightful and witty manner in which he conducted the meetings of the Society, set a standard that few can hope to equal. While we cannot add to the honors that have come to Mr Maginnis, we can assure him of our respect and admiration and we look forward to further counsel from him in matters which affect religious art in this country.

THE eighteenth annual meeting of the Liturgical Arts Society was held on May 15 at the Manhattanville College of the Sacred Heart, New York City. As on many other occasions, the hospitality of the authorities at the college was most gracious and extended in such a charming manner that all those present at the meeting really felt at home.

The formal business meeting was followed by talks on various aspects of the graphic arts by Mr Oscar Ogg, typographer for the Book of the Month Club, design consultant for the William Sloane Associates, instructor in calligraphy at Columbia University; and Mr Karl Kup, curator of prints and of the Spencer Collection at the New York Public Library. This continued the series of subjects which have been the topics of previous meetings: stained glass, sculpture, mural painting. The texts of both speeches will appear in our magazine, with printed examples of fine work in printing and calligraphy.

Following the discussion, vespers were sung in the college chapel by the choir of the Society. Our chaplain, Father John LaFarge, S.J., was the officiant. Father Joseph Foley, C.S.P., is the director of the choir.

The officers elected at this meeting were: The Reverend John LaFarge, S.J., chaplain; L. Bancel LaFarge, president; Miss Ann Grill, vice president; Maurice Lavanoux, secretary; Max Foley, treasurer; John Dooley, assistant secretary. The newly-elected directors, to serve until 1951, are: Mrs Howell H. Howard, Miss Alice Maginnis, Walter Knight Sturges. The Reverend Ronald Murray, C.P., and Brother Cajetan Bauman, O.F.M., remain as directors.

Just before the talks and discussion on the graphic arts, there occurred a little ceremony which will interest all members not present at the meeting as well as all our readers — the presentation to Dr Becket Gibbs, in the name of the members of the Society's male choir (known as the "Quilisma Club") of a

bronze medal in recognition and deep appreciation for Dr Gibbs's devoted work for fourteen years as director of the choir. Although Dr Gibbs retired last year as director, he retains his deep interest in the work of his "pupils" and often attends the weekly rehearsals. The presentation of this medal was made by Father LaFarge, and we feel it only right that his words be recorded here:

On a joyful occasion like this it is fitting to recall the beginnings of our liturgical schola with which Dr Gibbs has been identified. The schola, like so many events in history, arose from a meeting of various minds. My own thought long had been of a group of laymen who would not be professional musicians, or gifted with anything out of the ordinary in the way of melodious voices, but just the ordinary run of people, who would execute gregorian chant. These men would be animated by a religious motive. Their work would not be for concerts or display but simply a loving tribute of devotion and a participation in the prayer and liturgical sacrifice of the Church.

Like a thousand other dreams this idea never got anywhere until, just by chance, there came a meeting of these minds. The first was that of Lady Gabriel, with whom I happened to discuss the plan, and she remarked: "Why, I have just the man for you to be the director of such a schola, Dr Becket Gibbs." I knew of him as one who embodied in himself the traditions of the great Westminster school of choir training and who was, one might say, the personification of the liturgical chant in the United States. The other mind that I then happened on was that of Harry Lorin Binsse. He produced, right in the flesh, the group of Catholic laymen, for he had them, so to speak, in reserve as members of the Liturgical Arts Society, of which he was then executive secretary. Finally, I saw Dr Gibbs and found that he not only possessed the talents and ability of which Lady Gabriel had informed me, but also shared my optimistic views as to the capacities of laymen. He realized from his experience that

everybody could make some musical contribution, even if only a murmur, and this was in accordance with the great traditions of Solesmes. He was supplied with technical knowledge and long years of experience in training men and boys; and finally, he had the most precious of all, an unbounded enthusiasm for what he so correctly and interestingly termed "the ritual music of the Church." Last, not least, he was endowed with patience and good will and love of his fellow men.

So, after a few preliminary conferences and experiments, the group came into being and was given the name of the Liturgical Arts Schola, to which also we gave a more familiar title: the "Quilisma Club"; the quilisma, as it were, signifying the devotion of the neum-cherishing choristers to the niceties of the chant's traditions. Our first idea, as propounded by Dr Gibbs, was that we should include the study of polyphonic music. But we soon found that the members were so enthusiastic about the chant itself that they wished to occupy themselves exclusively therewith, and the flowery paths of polyphony have been ever left untrodden.

The months and the years went on with astonishing regularity, for it was really a miracle in our busy city that men should devote themselves year in and year out to the weekly practice of so exacting a task. The chant's lore unfolded itself, our love for it grew deeper, and it became more and more a part of our lives, a centre, as it were, uniting our spiritual loves in a holy sense of fellowship not unlike that of the early Christians. We, too, learned by experience that everyone could make his contribution. Only a few of us were warblers, but we all sang in our hearts the canticles that Saint Paul speaks of, teaching that Christians should be singing and making melody to God, even though with their lips they may not seem to make much melody to men.

We concentrated on the mass, particularly the requiem mass, and then the skilful hand of Dr Gibbs led us into the more recondite and subtle problems of the psalms necessary for the performance of vespers. One quite eminent clergyman, I was informed, remarked that he wondered if it was not rather silly for a group of laymen to be singing vespers. Well, by any standard of strict statistical efficiency, which governs so much of our Catholic life, it might be silly. We cannot add up in tables and graphs the results of singing vespers, nor can we measure it with soundings nor store it in packages, but nevertheless it is difficult to see how it can be silly to learn to praise our Creator and Lord in the voice of His Church, or to know the profound texts of the psalms, along with all generations, all peoples and nations throughout the world. If that is a futile act, then I would choose to be futile.

I know it would make Dr Gibbs most uncomfortable if I or anyone else were to say all the good things we would like to say of him, so I shall forbear. I trust that some other occasion may yet present itself and he will have to endure that uncomfortable experience. But let us today simply express the joy the "Quilisma Club" and the Liturgical Arts Society feel at his receiving this medal. It is a humble token of our love and one more pledge of our fellowship. She who is depicted on this medal with the exquisitely skilful engraver's burin of Fernand Py* is the maiden in whose honor for all these years our group has sung the *Salve*

Regina and the Ave Maris Stella and other hymns to our Lady. In Dr Gibbs' company and by means of his skilful lore we have learned to love God, Christ, and His holy Mother. I know nothing which is more worthy of being commemorated with a medal and with the undying gratitude and friendship of our little group.

This is a particularly opportune occasion to pass on to our readers words of wisdom which the members of the choir heard many times from the director emeritus. Dr Gibbs would title them "appropriate music."

Our sacred liturgy is a public duty which *must* be performed on all Sundays and days of holy obligation. The liturgy consists of rites and ceremonies. A rite consists of words and a ceremony of actions, suiting the action to the word, as it were. One is incomplete without the other. Hence, Gregorian music has been set to the complete text of the liturgy for all public occasions. The Vatican *Graduale* contains the music for every day and occasion throughout the ecclesiastical year and may well be termed the ritual music of the Holy Roman Church. Why? Because a rite consists of words and the prescribed words have been set to music by ecclesiastical authority. It is also liturgical music, although such is a broader term, while ritual music (that is, Gregorian music) is exclusively limited. Under the heading of liturgical music other ancient forms, as well as the *best* of modern music, are permissible, though not compulsory, but Gregorian music is compulsory whenever the sacred ministers are celebrating the holy eucharist, or officiating at the divine office at the canonical hours. The *Gradual* contains the music for every mass, while the *Antiphoner* contains all the music for the choir offices.

The terms "ritual music of the mass," and "ritual music of the choir offices" are readily understood by those who care for these things.

Polyphonic music is always sung unaccompanied, with the most perfect of all musical instruments, for God created the human voice. The possession of a beautiful voice does not imply that the owner knows *how to use it*, any more than the owner of a fine pianoforte knows *how to play it*.

It seems somewhat strange, and not unselfish, that we are so accustomed to music of modern tonality that we hesitate to forego modern music for at least one day in each week.

ART is a matter on which many of us are inclined to become expansive, and perhaps we talk too much about it. With priests, the discussion usually ends with the remark that seminary training should include a course in the history of art, yet that is not really the answer, for the history of art can only be profitable as a study when it is based on sensory perception of art. Such a study can hardly be given in seminaries, at least not under present conditions. Courses in "art appreciation" seldom give the hoped-for results, for it is possible to know a great deal about the

history of art and practically nothing about art itself. The unpleasant realization of this fact is affecting educators to the extent of their dropping such courses from their curricula. Art must be understood as art and the approach to this lies in a training that develops artistic perception. Unless art is thus perceived, it cannot be evaluated in a comparative, critical manner and such evaluation, or the start toward it, should be objective. Without it something like artistic indigestion results, even if the courses given are taken seriously which, probably, is not usual. In fact there is some evidence that "art appreciation" courses are viewed as ornamental accessories in schools and as a refuge for students less well mentally endowed. This attitude bespeaks a disregard of the educational potentialities that lie in a cultivated perception of this kind, both in itself and in its ability to increase discernment in other creative fields, such as poetry and prose writing. Its relationship to history will be evident and its complementing value, when related to abstract intellectualism, is perhaps its greatest potentiality in rounding out the educational process.

It is for these reasons that we welcome the news of the trend indicated in talks and discussions under the sponsorship of the workshop on guidance in Catholic colleges and universities at the Catholic University of America, June 11 to June 22, 1948. The value of these seminars, under the leadership of Dr Roy Joseph Deferrari and John Julian Ryan, will be evident as time goes on and the results become known in and outside academic circles.

Of particular interest to us was the seminar on the content and method of a course in art discernment conducted by Mr Barry Byrne, an architect whose work is well-known to readers of LITURGICAL ARTS, with the able collaboration of Sister M. Sophie, O.S.F., Sister Miriam Fidelis, I.H.M., and the Reverend Valentine Skluzacek, O.S.B. To give form to the project it was decided to outline a course which would be suitable for the senior year in secondary schools. The members of the seminar were in agreement as to the value and understandability of the course material in this period of high school work. The content of the course would include visual and analytical consideration of nature and, through the development

* This medal was illustrated in the centre of page 24 of the November, 1947, issue of the magazine.

of the students' powers of observation and knowledge of the organic structure of plant life and art, of painting, architecture, sculpture, and the accessory arts.

Such a rational approach to the problem counteracts the purely historical approach that is current but which is rapidly becoming discredited by teachers. There are few who will dispute the necessity of art cultivation as an integral part of education.

We are informed that the talks and discussions offered during the term of the workshop will be published, and to those who may be interested we suggest they communicate directly with Dr Deferrari, secretary-general of the Catholic University of America, Washington, D. C.

SINCE appeals to the past are popular these days, why not consider the question of a proper remuneration of the artist? Why not appeal to Michelangelo! Do we hear snickers if we infer that there might well be *Michelangelos* alive to-day, but not working for the Church? A recently published book (and this is a useful one) *Literary Sources of Art History*, edited by Elizabeth Gilmore Holt and published by Princeton University Press in 1947, gives fascinating data concerning the trials and tribulations of artists of long ago. The following text of Michelangelo's contract for his *Pietà* is illuminating.

Die VII mensis augusti, 1498.

Be it known and manifest to all who shall read this present writing that the Most Reverend Cardinal di San Dionisio has agreed with Maestro Michelangelo, statuary of Florence, that the said Maestro shall at his own proper costs make a *Pietà* of marble; that is to say, a draped figure of the Virgin Mary with the dead Christ in her arms, the figures being life-size, for the sum of four hundred and fifty gold ducats in papal gold (*in oro papali*), to be finished within the term of one year from the beginning of the work. And the Most Reverend Cardinal promises to pay the money in the manner following: that is to say, *imprimis*, he promises to pay the sum of one hundred and fifty gold ducats in papal gold before ever the work shall be begun, and thereafter while the work is in progress he promises to pay to the aforesaid Michelangelo one hundred ducats of the same value every four months, in such wise that the whole of the said sum of four hundred and fifty gold ducats in papal gold shall be paid within a twelvemonth, provided that the work shall be finished within that period: and if it shall be finished before the stipulated term, his Most Reverend Lordship shall be called upon to pay the whole sum outstanding.

* Jacopo Galli, a wealthy Roman banker and collector of antiques, bought Michelangelo's *Bacchus*.

And I, Iacopo Gallo,* do promise the Most Reverend Monsignore, that the said Michelangelo will complete the said work, within one year, and that it shall be more beautiful than any work in marble to be seen in Rome to-day, and such that no master of our own time shall be able to produce a better. And I do promise the aforesaid Michelangelo, on the other hand, that the Most Reverend Cardinal will observe the conditions of payment as herein set forth in writing. And in token of good faith I, Iacopo Gallo, have drawn up the present agreement with my own hand the year, month, and day aforesaid. Furthermore, be it understood that all previous agreements between the parties drawn up by my hand, or rather by the hand of the aforesaid Michelangelo, are by this present declared null and void, and only this present agreement shall have effect.

The said Most Reverend Cardinal gave to me, Iacopo Gallo, one hundred gold ducats of the chamber in gold (*ducati d'oro in oro di Camera*) some time ago, and on the aforesaid day as above set forth I received from him a further sum of fifty gold ducats in papal gold.

*Ita est Ioannes, Cardinalis S. Dionisii
Idem Iacobus Gallus, manu proprio*

According to information given to us by a competent person, Mr Vernon L. Brown, curator of the Chase National Bank Collection of Moneys of the World, we find that the Papal gold ducat referred to in Michelangelo's contract weighed 53 grains and had a fineness of 24 carat. At the present price of gold, thirty-five dollars an ounce, the gold ducat would have an approximate value to-day of \$3.86 and four hundred and fifty ducats (the agreed price in Michelangelo's contract for his *Pietà*) would have a gold value, to-day, of about \$1,738.00.

The difficulty lies in finding a means of comparison to determine the purchasing power (to-day) of the equivalent of the gold value of \$1,738.00 of Michelangelo's times. Professor R. Lopez, of the department of history at Yale University, kindly sent us the following comments in the matter: "I am afraid there is no way to determine the purchasing power of gold in the renaissance except by single items. Pepper, then, was precious, but agricultural labor was cheap. Coal had little value because people found it no better fuel than wood; paintings then, as now, had a price measured only by affection and shifting fashions and tastes. Some scholars have endeavored to make some kind of estimate by combining and comparing prices of many different wares and services. A good example of this work, which is still *highly tentative*, is at hand in Guiseppe Parenti's *Prime Ricerche sulla rivoluzione dei prezzi in Firenze*, 1939. If you have to have an estimate, I

suppose you might not be so far from the truth in saying that gold was ten times as precious as it is to-day, but it would be better to say merely that it was 'many times' as valuable, for any precise calculation is hardly better than wild guess."

All this still leaves the question in abeyance, but can we not assume that artists of the Renaissance, in terms of money and other resources which make living pleasant and comfortable, most probably received much more than is normally allowed our artists today? So — if any discussion of religious art is to bring up the past, let us at least attempt to bring up the *present* to a similarly decent standard.

SUCCESS STORIES. Information has just reached us which seems to indicate that we have at last reached maturity. One of our members has recently been willed a diamond ring, a sealskin cape, and many back copies of LITURGICAL ARTS.

Another friend received a communication from a member of the Port of New York Authority which refers to the quonset hut chapel erected at Camp Parks, Shoemaker, California, from plans by Bruce Goff (May, 1946, issue). This official writes: "We gave a copy of this magazine to our architect and all of us agree that this chapel represents a very beautiful concept. The architect adapted himself to the materials and forms available at a military camp and produced something much more lovely than might have resulted had he attempted to bring in 'civilian' materials and follow the run-of-the-mill forms of ecclesiastical architecture. The pool reflecting the light into the great open window wall, the line breaks formed by the masonry elements, and every detail of it is perfect." In commenting on what was done at one of the New York airports, this official stated: "I am afraid that in our unavoidable rush to completion we have passed the stage in construction where it would be possible to do anything as worthy. At present we are doing everything we can to break the bleak expanse of the quonset forms with shrubbery and other routine landscaping, but the feature immediately suggested as still quite possible is the use of pools to keep the eye down on the shrubbery and other such breaks in the line as may be possible through extension of entrances and the like."

If our quarterly finds a place alongside a diamond ring and a sealskin cape

and if an official of the Port of New York Authority regrets that he did not know of our activities in time to effect some desirable changes in the design of building at a great airport, we can hope that others will be moved to pay attention to what appears in the pages of a magazine devoted to the spread of ideas based on common sense and dedicated to the proposition that when good work is planned, competent advice should be sought and *followed*. A simple solution to many difficulties and one which, in the long run, results in economy of means and funds. Why do a job the hard way?

THE NINTH liturgical conference, recently held in Boston, August 2 to 6, continued the annual event inaugurated eight years ago at Chicago. This year the theme was "The New Man in Christ," our rebirth through baptism. The scholarly papers read and the many discussions stressed the importance of this theme in the daily life of all. Many of the speakers are well-known to readers of LITURGICAL ARTS — Monsignor Martin B. Hellreigel, Monsignor Reynold Hillenbrand, Dom Hugh Duffy, O.S.B., Father John P. O'Connell, Father John LaFarge, S.J., Father Alphonse Westhoff, Dom Damasus Winzen, O.S.B., Dom Godfrey Diekmann, O.S.B., Father Thomas Stack, Father Thomas Dennehy, Father William Busch. The text of all papers and a full report of the discussions will appear in the volume of proceedings. However we are privileged to publish, in this issue, the text of Father LaFarge's talk, "Catholic Religious Art," delivered in the lecture hall of the Boston Public Library; also a special four page section illustrating some of the work of artists in and near Boston. These were exhibited in the gallery of Doll & Richards.

LITURGICAL ARTS, by its very nature, is deeply concerned with what are termed the externals of the liturgy: the arts at the service of the Church. These externals furnish the place and the objects which allow for the dignified and reverent evolution of all ceremonies; they aim at "good manners" of the creature toward the Creator. While care was evidenced during the conference in matters concerning these externals, there still seems to be a lack of deep appreciation for the function of art in the Church. Would it be captious to suggest that too many still consider art a kind of veneer, the frosting on a cake! It is true that many

devotees of the arts practice a certain "cozy" type of achievement far removed from that robust quality which should be at the root of all good religious art. But there are many artists who stand ready to work for the Church with a vigor and competence that we sorely need at the present time. The creative artist who is most concerned with the beauty of the house of God is also a liturgist since he will readily admit that all manifestations of religious art are subservient to the liturgy — but not necessarily subservient to the opinions or prejudices of individuals. The realization and common sense acceptance of this relationship between art and the liturgy is of paramount importance to all of us and was well expressed by Mr Barry Byrne in his talk, "The Scene of the Sacrifice," delivered at the Portland Conference in 1947, from which we quote the following:

"The liturgy, of course, is an art form in itself. It is, strictly speaking, the one pre-eminent Catholic art. It is a product of the Church in its corporate form. Architecture and the arts, in contrast, are not so much Catholic as they are arts used for the purposes of the Church. This is an important distinction and one that is often forgotten. It is a distinction that the artist and architect need to keep very much in mind so that they may explore the full extent of their arts to the end that these may best serve the liturgy. For in the design of churches the liturgy is the pre-eminent factor, the dominant factor, the determining factor. Architecture starts its legitimate work by being an accommodation for the liturgy — an instrument for the performance of the liturgy. That, however, is only the beginning, for, like all mundane activities, architecture has its own separate field of action, its own scope. Architecture, therefore, takes on a development which is not, strictly speaking, liturgical. It is, or should be, architectural. But its beginning, for a church, is in the liturgy, and the measure of its success, even of its success as architecture, depends on its consistency with the liturgy, on the accentuation of its unity with the liturgy. The liturgy, therefore, is antecedent to the architectural form of the church. It is essential that an architect fully realize the aesthetic content of the liturgy."

If religious art, then, is considered and understood from that point of view, it will be seen to be much more than a veneer, and those who still hesitate to give it its rightful place in the scheme

of matters liturgical will feel more at ease when subjected to its influence.

The various exhibits of religious art, arranged under the chairmanship of Mrs Charles B. Perkins, brought much excellent work to the attention of clergy and laity and have set a pattern for things to come. For the next conference, to be held next August in Saint Louis, it might be possible to devote more time to study the problems of setting for the various ceremonies and functions as well as for the effective showing of exhibits of religious art from all parts of the country.

If art can break through the fog of vested interest and benevolent indifference, the path of the creative artist, firmly grounded on an appreciation of the liturgy, will be made easier and all concerned will benefit from a sensible and normal state of affairs.

Archbishop Cushing's stirring addresses struck a welcome note of encouragement which, when extended to the arts, will do much to take the artist out of that vacuum which has plagued his efforts for so long.

AGAIN we are indebted to three members of the clergy for contributions in this issue. Father Ronald Murray, C.P., a director of the Society and the editor's trusted counselor on many subjects, writes on the stations of the cross. His treatment of the subject is in line with the editorial policy of giving our readers basic ideas and requirements on all matters which affect the design and planning of the elements needed in our churches. Our chaplain, Father John LaFarge, S.J., to whom we defer on doctrinal matters, discusses the question, "Private Opinion and Church Authority." He indicates the line of demarcation between the 'authority' of private persons and official authority and shows how the layman enjoys a legitimate sphere of action in the exercise of his talent as an artist. The director of the Quilisma Club, Father Joseph R. Foley, C.S.P., writes on his chosen subject, "The Music of the Church." Because of the inclusion, in this issue, of material — textual and illustrative — gathered at the Boston Liturgical Conference, it was necessary to delay the publication of an illustrated article on "The Design of Struck Medals" by Mr Graham Carey. It will appear in the November issue. Mr Carey, trained as an architect and, by avocation, a silversmith and a philosopher of art, has designed many

coins and medals; few artists are more qualified to give us basic thoughts on this very interesting subject. The usual informative book reviews and a letter from Wellington J. A. Schaefer round out this issue. Mr Schaefer also is an old friend of the Society, and an architect always deeply interested in a

proper and sound understanding of religious art.

In the illustrative section we continue to lean heavily on painters and sculptors, but we welcome the opportunity to include two pages illustrating a new church in Los Angeles. Several interesting churches are in process of con-

struction and one is nearly completed. These will be given space in our magazine at the first opportunity. This temporary eclipse of architects need worry no one, since LITURGICAL ARTS moves at a majestic pace and everything will come to him who waits and who remains a faithful subscriber.

Stations of the Cross

The Reverend RONALD MURRAY, C.P., S.T.D.

AMONG the many popular devotions in the Church, none enables us more liberally to obey Christ's invitation: "If anyone wishes to come after me, let him deny himself, and take up his cross, and follow me,"¹ than the practice of the way of the cross. The object of this devotion is to help the faithful that they might fruitfully meditate on the sufferings and death of Christ, "who gave himself a ransom for all."² For this purpose, in practically every Catholic church and chapel we find a set of the stations of the cross erected, where the faithful, in passing from station to station can make in spirit, as it were, a pilgrimage to the chief scenes of Christ's sufferings and death.³

From the very earliest times, devotion to Christ's passion has been considered an integral part of our Christian heritage, and for Christians of every age, the memory of Christ's sufferings has been the most solid nourishment of their piety. The great Apostle Paul wrote to the Corinthians: "For I determined not to know anything among you, except Jesus Christ and him crucified."⁴ Centuries later, another Paul, Saint Paul of the Cross, who spent his entire life in promoting devotion to Christ's passion and who founded a

religious congregation for this express purpose, wrote to a friend: "Meditation on the passion of Christ is a most effective means of uprooting vice and implanting solid virtue in the soul."⁵

Since the way of the cross is to-day the most popular form of devotion to the passion of Christ, it will be the purpose of this paper to give a brief history of its origin and development, to which will be added the indulgences annexed to this pious practice and the requirements for the erection of the stations in our churches. Finally, a short commentary on each of the fourteen stations will be added for the convenience and possible aid of sculptors and other artists engaged in producing artistic representations of these scenes.

The history of the stations of the cross is a long and interesting one. Its exact origin, like that of many Catholic devotions, is shrouded in antiquity. From the gospel narrative we know that Christ walked from the pretorium of Pilate to the place of His crucifixion on Calvary. Without indulging our fantasy, we can easily imagine that our blessed Lady, the apostles, and the early Christians frequently visited and venerated the spots made sacred by the passion of our Lord. With the destruction of Jerusalem by Titus in 70 A.D. and its reconstruction by Hadrian,⁶ the topography of the city was radically changed, with the result that many authors doubt the authenticity of the spots venerated after that time. Nevertheless, the Christians of the early centuries, basing their practices on strong local tradition, continued to visit such places as Gethsemane, Calvary, and the Holy Sepulchre. As early as 396, according to the testimony of Eteria,⁷ to commemorate the various mysteries of the Passion, on

Good Friday before dawn a procession was made from Gethsemane to Calvary. Arriving at dawn on the mount, the part of the gospel narrating the scene in the pretorium was read in the basilica. As is evident, this was more like a pilgrimage, for it is not reported that any stops were made en route.

The loving remembrance of Christ's sufferings and death was not confined to Jerusalem or to the pilgrims who visited there. At the monastery of Saint Stephen in Bologna a group of connected chapels was constructed as early as the fifth century by the bishop, Saint Petronius, to represent the more important shrines in Jerusalem, something similar to the present Franciscan Monastery in Washington, D. C. Many saintly persons, like the Dominican, Blessed Henry Suso, made spiritual pilgrimages to the holy places as they walked about their cloistered gardens, stopping at various places to imagine the different scenes of the Passion.

It cannot be said with any certainty when indulgences began to be attached to visiting the various shrines, but most probably it was through the intervention of the Franciscans who received the custody of the Holy Land in the year 1342. The Franciscans also established a definite route for the pilgrims to follow, in order to avoid the confusion which would certainly result from unsupervised visits. This planned pilgrimage was unique, in that it proceeded in the direction opposite to Christ. "This began with a whole night spent in the church of the Holy Sepulchre, visiting its many shrines and performing various devotions. Early the next morning the pilgrims were conducted on a tour of the city's holy places, starting from the sepulchre, go-

¹ Matt. xvi: 24; Mark viii: 34.

² I Timothy ii: 6.

³ Alston, Cyprian, O.S.B., *Way of the Cross* in the *Catholic Encyclopedia*, Vol. 15, p. 569.

⁴ I Corinthians ii: 2.

⁵ *Lettere di S. Paolo della Croce* (Rome 1924), Vol. 2, p. 213.

⁶ Fortescue, Adrian, *Jerusalem in the Catholic Encyclopedia*, Vol. 8, p. 355 sqq.

⁷ Geyer, P., *Itinera Hierosolymitana, saec. IV-VIII* (Vindobonae 1898) pp. 86-87, quoted by Perrella, G., *I Luoghi Santi* (Piacenza 1936), p. 333.

ing through the city and across the Mount Olivet and thence back to Mount Sion before evening."⁸

The earliest consistent use of the word *station* as applied to stopping places on the Via Sacra is contained in the report of the travels of William Wey, one of the original fellows of Eton College, who visited the Holy Land in 1458 and again in 1462. Some of the stations mentioned by him are retained in the modern way of the cross. Early in the following century, the order of the stations was reversed, and the pilgrims followed the more logical course, beginning at Pilate's house and ending their pious exercises with a visit to Calvary and the Holy Sepulchre.⁹ During this time, many devotional works were written and circulated throughout Europe, among them the Carmelite Jan Pascha's *Spiritual Pilgrimage* and the Franciscan Andrichomius's work, *Jerusalem sicut Christi tempore floruit*, which had a profound influence on the establishment of the stations. Concerning the former, it is said: "If any one individual can lay claim to the honor of formulating our present devotion, that distinction seems to belong more justly to the pious Flemish Carmelite, Jan Pascha, than to any other person."¹⁰

Because comparatively few persons could make the pilgrimage to the Holy Land in order to gain the rich indulgences which had been granted by various pontiffs, Pope Innocent XI in 1686 granted to the Franciscans the right to erect the stations in all their churches, and declared that all indulgences granted for actual visits to the holy places could be gained by the Franciscans and all others affiliated with their order by making the way of the cross in the accustomed manner in these churches. Pope Benedict XIII extended this privilege to all the faithful. It was Pope Clement XII who, in 1731, definitely fixed the number of stations at fourteen, and permitted the indulgenced stations to be erected in all churches.¹¹

Finally, because of the impossibility of exactly determining the indulgences annexed to this pious practice, since many of the authentic documents were lost in the course of centuries, Pope Pius XI through the Sacred Apostolic Penitentiary on October 20, 1931, abrogated by his supreme authority all former indulgences.¹² He then granted the following indulgences to the faithful who make the way of the cross with at least a contrite heart, whether singly or

in groups, where the stations have been legitimately erected according to the prescriptions of the Holy See:

(a) A plenary indulgence as often as they perform the same.

(b) Another plenary indulgence, if they receive holy communion on the same day, or even within a month after having made the stations ten times;

(c) An indulgence of ten years for each station, if for some reasonable cause they are unable to complete the entire way of the cross.¹³

In order to gain these indulgences, besides being in the state of grace, which is necessary to gain *any* indulgence, the following conditions are required: first, movement from one station to another, in so far as the concourse of people and the nature of the place permit. But, in the public practice of this devotion, where disorder might arise, it is sufficient that the priest accompanied by two acolytes go from station to station and recite the usual prayers, the congregation responding from their places.¹⁴ In this case, it is advisable that the people rise and genuflect at each station with the priest.¹⁵ In communities of sisters with a small chapel, it is also permitted that only one of them visit the stations while the rest remain in their places.¹⁶ Secondly, the visitation of the fourteen stations in one continuous act, without any notable interruption.¹⁷ It has been decided, however, that the performance of some religious act, such as hearing mass or going to confession, would not constitute an interruption.¹⁸ Finally, the most important condition is meditation according to one's ability on the Passion of our Lord in general, or better, on that part of the Passion represented by each station.¹⁹ No vocal prayers are prescribed, nor need any be recited before, during, or after the stations in order to gain the indulgences,²⁰ even though it is customary in many places to recite an Our Father, Hail Mary, and Gloria at each station.

As mentioned above, in order to gain the indulgences it is necessary that the way of the cross be performed where it has been legitimately erected according to the prescriptions of the Holy See. While in many places pictures, statues, or mosaics are used to represent the various scenes of the stations, these are not required. What is required, under pain of nullity, are fourteen wooden crosses.²¹ It is to these wooden crosses, not to the representation, that the indulgences are attached. Hence, the wooden crosses must be present, no

matter what the material of the representations may be. This disposition of the Holy See can be very advantageous, for in building a new church a pastor might be financially unable to provide an artistic set of the stations at once. Rather than accept the gift of an inferior set, which might be impossible to replace without giving offense, it would be far better to erect fourteen simple wooden crosses until such time as he will be able to engage an artist to produce a set in harmony with the rest of the church. Buying stations from a catalogue can be as artistically calamitous as the purchase of altars and

⁸ Thurston, H., S.J., *Stations of the Cross* (London 1906), p. 22.

⁹ Lombard, Fintan, C.P., *Stations of the Cross in Homiletic and Pastoral Review*, Vol. 48, no. 5 (Feb. 1948) p. 336.

¹⁰ Thurston, *op. cit.*, p. 92.

¹¹ S.C. Indulg., April 3, 1731. All references to the S.C. of Indulgences are taken from Fanfani, O.P., *De Indulgentiis* (Taurini 1924) pp. 114-118.

¹² A.A.S., Vol. 23, p. 522.

¹³ The same indulgences are valid for the following, since they are explicitly mentioned in the decree:

(a) Those at sea, prisoners, sick persons, and those who live in pagan countries, as well as those who are lawfully hindered from making the stations in their ordinary form, provided that they hold in their hand a crucifix, blessed for this purpose by a priest with the proper faculties, and recite with a contrite heart and devout sentiments twenty times the Our Father, Hail Mary, and Gloria, namely, one for each station, five in honor of the five sacred wounds of our Lord and one for the intentions of the sovereign pontiff. If reasonably prevented from saying all, they are entitled to a partial indulgence of ten years for each recitation of the Our Father, Hail Mary, and Gloria.

(b) The sick who on account of their condition cannot without serious inconvenience or difficulty perform the way of the cross in its ordinary form or in the shorter form described in paragraph (a), may gain all the indulgences, provided that they devoutly and contritely kiss, or at least fix their eyes upon a crucifix, duly blessed for this purpose, which is held before them by a priest or some other person, and recite, if possible, some short prayer or ejaculation in memory of the passion and death of our Lord Jesus Christ. Cf. A.A.S., Vol. 23, p. 167; cf. also, the *Raccolta* (New York, 1944) p. 114, n. 164.

¹⁴ S.C. Indulg., Aug. 6, 1757; Fanfani, *op. cit.*, p. 118.

¹⁵ Wuest-Mullaney, *Matters Liturgical* (New York, 1942) 6th edition, p. 572.

¹⁶ S.C. Indulg., May 7, 1902; Fanfani, l.c.

¹⁷ S.C. Indulg., Jan. 22, 1858; Fanfani, l.c.

¹⁸ S.C. Indulg., Dec. 16, 1760; Fanfani, l.c.

¹⁹ S.C. Indulg., April 3, 1731; Fanfani, l.c.

²⁰ S.C. Indulg., June 20, 1836; June 2, 1838; Fanfani, l.c.

²¹ S.C. Indulg., Nov. 13, 1837; Nov. 15, 1878; Fanfani, *op. cit.*, p. 115; cf. also, Montague, G., *The Stations of the Cross in the Irish Ecclesiastical Record*, Vol. 70, n. 4 (April 1948) p. 365 sqq.

statues from the same source. While the stations of the cross ordinarily begin on the gospel side, this is not necessary; but care should be taken that the figures in the pictures do not seem to advance backward. In arranging the stations, some distance should be left between them, so that the entire way of the cross cannot be completed in a few paces.²² Finally, these wooden crosses must be blessed by one who has the special faculty to bless stations.²³ It is advisable that a document attesting to the canonical erection of the stations be signed and hung in the sacristy, which will obviate future uncertainties.

In giving a word of advice to painters, sculptors, and other artists engaged in producing representations of the way of the cross, the first thought which comes to mind is that these illustrations of the various scenes are in no way necessary. Hence, the rôle of the artist in this case is a very secondary one. This thought should inspire the artist with a deep humility, a virtue characteristic of those who are truly great. On the other hand, since the finished product is to beautify the house of God, the artist's very best efforts should be

used, for slovenliness should find no place in our churches. Another thought to which attention should be called is that the primary reason for the portrayal of these scenes is to inspire the minds of the faithful that they might fruitfully meditate on the Passion of Christ. Consequently, all bizarre, flamboyant, irreverent, and profane treatment of these scenes is wholly out of place. Because of the trend of modern art, some present-day artists must be reminded that originality and eccentricity are not synonymous. The work of a tyro frequently has both these qualities; we look for the former in the work of a master. The Church in no way condemns modern art, but it insists that modern artists treat sacred subjects with the dignity and reverence due them.²⁴ Reading the gospel narrative of the Passion, meditation on the scenes to be represented, a deep spirit of piety and prayer are the best spiritual preparations an artist can make before beginning to portray these scenes.

Concerning the first station, the artist will find ample scriptural foundation to stimulate his devotional and artistic sense. The condemnation of Christ by

Pilate is recorded by all four evangelists.²⁵ While none of the sacred writers describe Christ receiving the cross, which is the scene depicted in the second station, yet Saint John clearly states: "bearing the cross for himself, he went forth."²⁶

The third, seventh, and ninth stations, representing the three falls of Christ on the way to Calvary, are not mentioned in sacred scripture. Neither do any of the earliest traditions speak of Christ falling as He carried the cross to the site of His death. The first mention of a fall is had in the middle ages, and it was not long before pious Christians, frequently meditating on the treatment Christ received, especially the cruel scourging and crowning with thorns, imagined and wrote in their devotional works that He fell many times on this sorrowful journey. Mediaeval piety then, rather than sacred scripture or ancient tradition, is the source of these three stations.²⁷

Neither is the meeting of Jesus and Mary, which is the subject matter of the fourth station, narrated by any of the evangelists, nor in primitive tradition. Since Saint John²⁸ explicitly mentions that the mother of Jesus was present on Calvary with the other women, it is commonly supposed that she followed Him there. During the journey, it must have been possible to draw near to Christ, as is clearly demonstrated when He spoke to the women of Jerusalem.²⁹ Thus it is not impossible, indeed it is highly probable, that Christ met His mother along the road to Calvary. A plan of Jerusalem dating from the year 1308 shows a church with the inscription: "The Swoon of the Virgin"³⁰ supposedly occupying the spot where exaggerated piety imagined that Mary fainted at the sight of her suffering Son. That our blessed Lady should have fainted at the sight of Christ suffering hardly agrees with her heroic behavior at the foot of the cross.³¹ Pope Benedict XIV verbally chastises those painters who represent the mother of God in a swoon. Quoting the eminent theologian Cajetan, the Pope says that it is falsely asserted that our Lady underwent any "spasm," for such would have been incompatible with the dignity of her body and soul; on the one hand it is unreasonable to think that she had any illness, and on the other, because of her perfection of grace, it is extremely incongruous to imagine that any natural sorrow would have troubled her reason.³²

²² S.C. Indulg., Aug. 28, 1752; Aug. 22, 1842; Fanfani, l.c.; Wuest-Mullaney, *op. cit.*, p. 569. Even where the stations are painted in a continuous panorama around the walls of the church, this condition is fulfilled by having some distance between each of the wooden crosses.

²³ According to Canon 239, paragraph 1, n. 6, cardinals may erect the stations with a simple sign of the cross; according to Canon 349, paragraph 1, n. 1, bishops, whether residential or titular, may erect the stations by using the formula prescribed in the Roman Ritual. Franciscans with the delegation of the Minister General of the Order of Friars Minor and all other priests with permission from the Sacred Penitentiary may validly erect the stations. (Decree of the Sacred Penitentiary, March 20, 1933; A.A.S., Vol. 25, p. 170.) While it is fitting that priests should obtain permission from the Ordinary, this is no longer necessary for validity. Moreover, it is to be noted that all erections of the way of the cross which up to March 12, 1938, had for any reason been done invalidly, were declared valid in virtue of a decree of the Sacred Penitentiary of that date. (A.A.S., Vol. 30, p. 111.)

²⁴ "What is said about music may practically be said of the other arts, particularly of architecture, sculpture, and painting. One cannot generally spurn new forms and styles better adapted to the new materials from which they are made. If one avoids excessive realism and exaggerated 'symbolism' and takes into consideration the needs of the Christian community rather than the personal tastes of the artists, it is necessary to give a free hand to that contemporary art which, with due reverence and honor, serves sacred places and rites. To be deplored however, are those forms and styles recently introduced by some, which

appear to be deprivations and distortions of true art, and which sometimes are openly repugnant to Christian decorum, modesty, and piety, and sadly offend genuine religious sentiment; these must absolutely be avoided and put out of our churches." From the encyclical letter *Mediator Dei*, of Pius XII; A.A.S., Vol. 39, p. 590. Condensed English translation of NCWC in the *Register* for April 4, 1948.

²⁵ Matt. xxvii: 26; Mark xv: 15; Luke xxiii: 25; John xix: 16.

²⁶ John xix: 17.

²⁷ For devotional reading on the falls of Christ, c.f. DeLai, Cardinal, *The Passion of Our Lord*, trans. Cardinal O'Connell (Boston, 1923) p. 187 sqq.; Poelzl-Martindale, *The Passion and Glory of Christ* (New York, 1919) p. 197 sqq. These traditions have left their impress on the holy city itself; for the modern sites of the fourteen stations in Jerusalem, c.f. Seraphim-Kelly, *Maps of the Land of Christ* (Paterson, 1938) p. 32.

²⁸ John xix: 25.

²⁹ Luke xxiii: 28.

³⁰ For an interesting account of the church of Our Lady of the Spasm, cf. Meistermann, O.F.M., *New Guide to the Holy Land* (London, 1907) p. 112.

³¹ "There were standing by the cross of Jesus, his mother . . ." John xix: 25.

³² "Improbantur pictores, et quidem concionatores parum prudentes qui Mariam prope exanimatam exhibent . . . Quapropter concludit falso affirmari B. Virginem ullo spasmi genere fuisse correptam; tum quia dissonat rationi, B. Virginem aegritudinem aliquam passam fuisse; tum quia est valde inconueniens quod dolor gratiae perfectionem secundum naturalem considerationem rationis turbasset; tum etiam quod in Maria Spasmi nomen nec

Three of the gospel narratives³³ mention the incident of Simon of Cyrene, which is represented in the fifth station. A careful reading of the account given by the synoptics will provide the artist with abundant material for this station. Christ and Simon are usually depicted as sharing the burden of the cross; historically, it is most probable that from this point Simon carried the cross, or the crossbeam, alone.³⁴

Concerning the sixth station, the following is worthy of note: "The legend of Veronica deserves a brief notice here. The gist of it is well known: a woman sadly and tenderly approached Jesus on His way to Golgotha and offered Him her veil. He took it and wiped His face with it, all covered with blood and wounds, and the image thereof remained imprinted on the cloth. According to one version, Veronica was identical with the woman who was cured of the issue of blood, as related in Matthew xi: 20, and the parallel passages. It is said that when Jesus was tried before Pilate, this woman stood up and related her miraculous cure, but the Jews objected to her testimony. . . . We can neither accept this and similar accounts nor refute them. The evangelists make no mention of such an episode, though of course, it may have occurred.³⁵ The traditional events commemorated in the sixth station have given rise to the world-famous passion play, *Veronica's Veil*.

Saint Luke describes the incident of the eighth station, the meeting with the women of Jerusalem.³⁶ That Christ was stripped, as represented in the tenth station, is attested to by the evangelists who tell us that the soldiers cast lots for His garments;³⁷ that He was nailed to the cross as depicted in the eleventh station³⁸ and died on it as portrayed in the twelfth station³⁹ are also clearly narrated by the sacred writers. After Christ's death, He was taken down from the cross⁴⁰ and although not narrated by the evangelists, Christian artists have never tired of portraying the thirteenth station as Mary receiving the dead body of her Divine Son, commonly known as the *Pietà*. The fourteenth and final station showing Jesus laid in the tomb is also recounted by the evangelists.⁴¹

These indications of the historical or traditional setting of the various stations are in no way intended to confine or restrict the artist in his treatment of the subject. The sources are given so that he will have a broad, general outline on which his native or acquired

abilities can work. Imagination and originality are as necessary for a work of artistic value as paints and brushes are necessary for a painter or mallet and chisel for a sculptor. Mere copying of ancient designs will furnish a reproduction but it will never produce a masterpiece. A patron's attempt to designate even the slightest details of a set of stations is utterly absurd. Because of this, one cannot accept such statements as the following: "The proper background, therefore, of the first eleven stations is blue, for the twelfth, black, and for the last two, a glowing sunset, deepest in the last of all, because the sun is furthest sunk in the horizon. These different backgrounds show us the time of the journey to Calvary, and the burial, and the awful darkness that overspread the earth at the crucifixion."⁴² Historically this data is true, but a set of stations emphasizing such details would certainly detract from the central figures, would ordinarily result in a queer conglomeration, and would be the death of artistic liberty; for, if every set of stations had to be exactly the same even in such slight details as the coloring of the background, the only solution would be to turn them out on an assembly-line.

Since stations of the cross are ordinary appurtenances in every Catholic church and chapel, the architect should take pains to plan appropriate places for them as he does for altars, shrines, and confessionals. Too often the arrangement painfully suggests that they were an afterthought. The artist chosen to represent these scenes should carefully

consider the architecture of the church together with the primary and complementary colors used in its decoration. One need not travel far to find a set of gothic stations in a renaissance church or vice versa, and garish colored stations against a pastel background are far from uncommon. Much of this is due to ordering from catalogues, as the stations cannot be judged until they have been shipped, paid for, and practically installed. Nor are all artists above reproach in this regard; some have made sets of stations on their own initiative and then sold them cheaply to churches wherein they are a violation of every artistic canon. Architect, artist, patron, and pastor working harmoniously together are responsible for the beauty of the house of God; at loggerheads, the result can only be artistic confusion.

proprie propter dignitatem corporis, nec vulgariter sumptum propter dignitatem animae verificatur." Benedict XIV, *De Festis D.N.J.C. et B.V.M.*, Liber 2, c. 4 (Opera Omnia, Tome 9, pp. 259-263) ed. Prati, 1843.

³³ Matt. xxvii: 32; Mark xv: 21; Luke xxiii: 26.

³⁴ Voste, O.P., *De Passione et Morte Jesu Christi* (Romae, 1937) p. 235.

³⁵ Belser, *History of the Passion* (Saint Louis, 1929) p. 494.

³⁶ Luke xxiii: 27 sqq.

³⁷ Matt., xvii: 35; Mark xv: 24; John xix: 24.

³⁸ Matt. xvii: 38; Luke xxiii: 33.

³⁹ Matt. xvii: 50; Mark xv: 37; Luke xxiii: 46; John xix: 30.

⁴⁰ Matt. xxvii: 59; Mark xv: 46; Luke xxiii: 53; John xix: 38.

⁴¹ Luke xxvii: 60; Mark xv: 46; Luke xxiii: 53; John xix: 40 sqq.

⁴² Sheahan, J., *Stations of the Cross in American Ecclesiastical Review*, Vol. 23, n. 4 (Oct., 1900) p. 416.

A Commentary on *Mediator Dei*

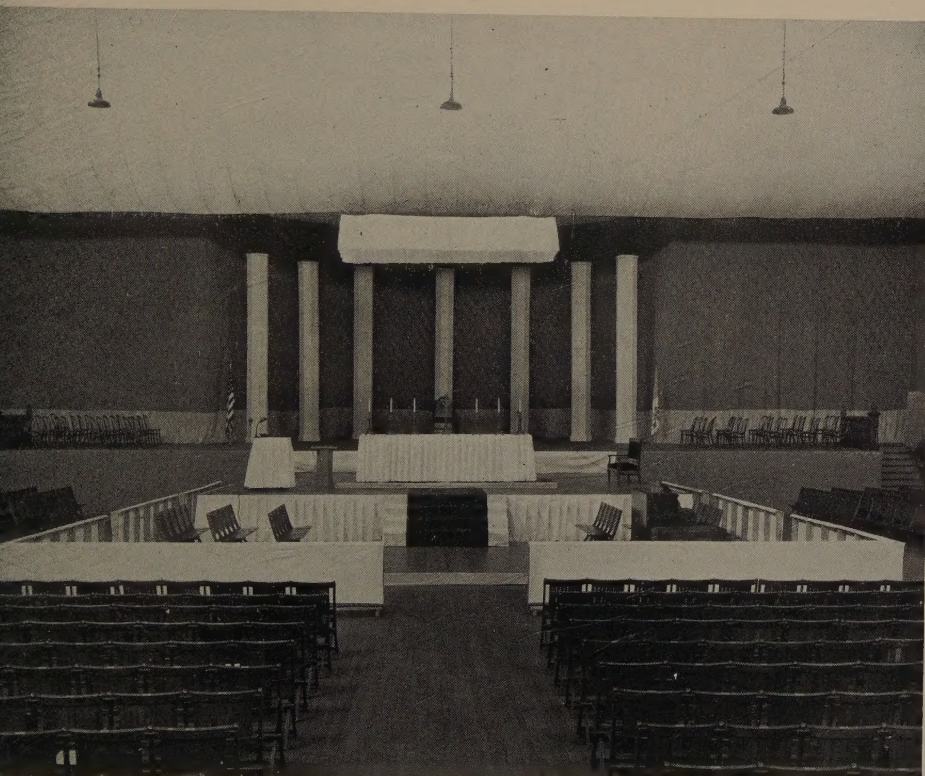
IN VIEW of the doubt in the minds of several readers concerning the reference in the recent encyclical *Mediator Dei* to a certain type of altar, we reprint below, with the permission of the editor and publishers of *The Irish Ecclesiastical Record*, the question and answer which appeared on pages 550-551-552 of that excellent publication. We also refer our readers to the text of this encyclical, with notes by the Reverend Gerald Ellard, S.J., published by the America Press, 70 East 45 Street, New York 17, N. Y.

Altars of Unapproved Form

REV. DEAR SIR, — What precisely does the Holy Father mean in his encyclical *Mediator*

Dei by the words "qui priscam altari velut mensae formam restituere?" Is he referring to the altars consisting of a slab of marble supported by columns which are usually erected in the ciborium-type altars? These altars are to be found in the basilicas of Rome itself and in many cathedrals and churches throughout the world. Or does he refer to cube-shaped altars of smaller proportions which were used in the Church in the first centuries? My contention is that the Pope appears to mean the latter, since I can hardly imagine that oblong-shaped altars standing free from the wall and surmounted by a ciborium or baldachin can be considered as being inspired by "excessive enthusiasm for the past."

RUBRICIST.



*Photos courtesy the
Liturgical Conference*

BOSTON, MASSACHUSETTS, 1948

PORTLAND

BOSTON

se settings for the last two liturgical conferences indicate a wel-
e tendency, but a few suggestions might not be amiss. The Port-
d setting is dignified and "in scale," but the Boston arrangement
cks a little of the ladylike technique which might be avoided
year. The altar and canopy at Portland are simple and digni-
yet in both cases we wonder why a very large crucifix was not
g on the rear wall, dominating all other elements of the general

setting. In the Boston scheme such a large crucifix could have been
placed in the centre instead of the column. In justice to those con-
cerned with the work it must be assumed that the time element pre-
vented the necessary study of these details. The Boston setting was
done under the supervision of Mr Richard Shaw and Mr Robert
Walsh. The chairman of the committee in charge of this as well as
of the various exhibitions was Mrs Charles B. Perkins.



Photo courtesy Miriam Weest

CRUCIFIX. WOOD CARVING. ROBERT WINTHROP WHITE



Photo courtesy Doll & Richards

MADONNA AND CHILD. WOOD, GINO CONTI



Photo courtesy Doll & Richards

CHRIST, PETER, AND JOHN. OIL PAINTING. JOEP NICOLAS



Photo courtesy Doll & Richards

SAINT PAUL'S DISCOURSE. OIL PAINTING. JOEP NICOLAS



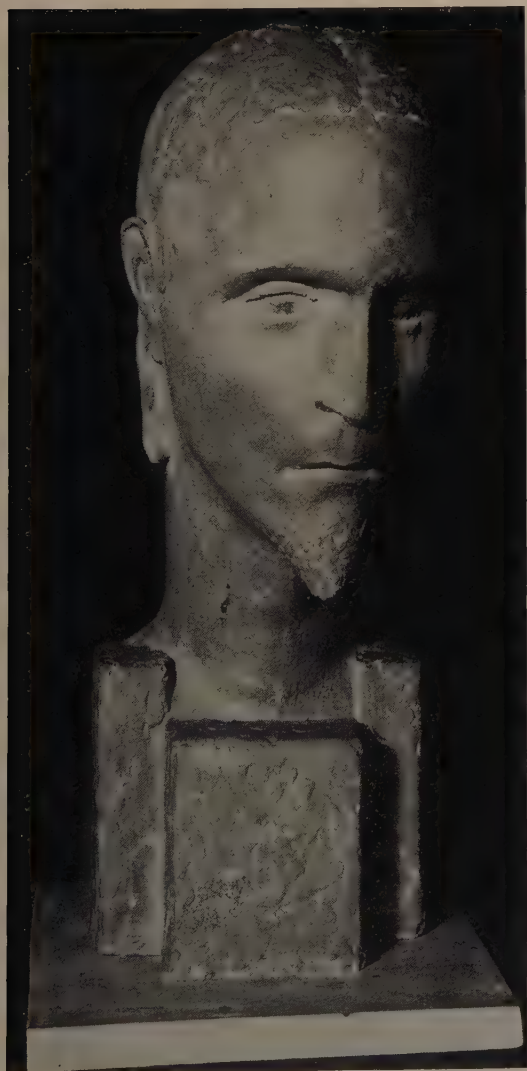
Photo courtesy Doll & Richards

THE GOOD SAMARITAN. WATER COLOR. EMANUAL ROMANO



Photo courtesy Doll & Richards

FOUNTAIN GROUP WITH PETER, JAMES, AND JOHN.
TERRA COTTA. SISTER HELENE, O.P.



HEAD OF CHRIST. PLASTER. FRANZ DENGHAUSEN

Photo courtesy Doll & Richards



VIRGIN AND CHILD. COPPER. GERALDINE LEWIS

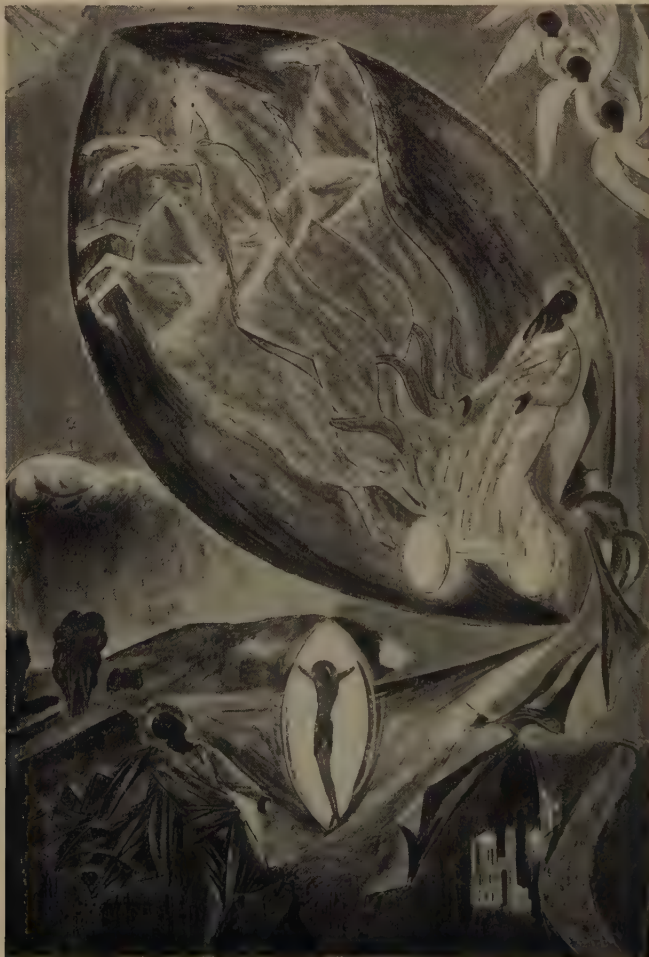
Photo courtesy Doll & Richards



SAINT MARTIN DE PORRES.
Fresco. William Matthew Boyhan



SAINT PETER. Oil.
Mary Reardon



ELIJAH IN THE FIERY CHARIOT.
Tempera. Alexis Paul Arapoff



OUR LADY OF THE ROSARY OF FA-
TIMA. Plaster. Robert Amendola

In the absence of an authoritative clarification of these words it is difficult to assess the meaning of the Holy Father's reference to "table altars." Firstly, to relate them to their context: the reference occurs at the end of the first part of the encyclical. In the index to the encyclical the substance of the paragraph in which it occurs is described: "*Studium antiquitatis utilissimum: non tamen antiquitas unica norma*" and the paragraph immediately following is summarized: "*Quare reprobanda est insana quaedam antiquitatis cupiditas, qua renovantur errores Pistoriensium.*" The Pope states: "Ad sacrae Liturgiae fontes mente animoque redire sapiens ac laudabilissima res, est, cum disciplinae huius studium, ad eius origines remigrans, haud parum conferat ad festorum dierum significationem et ad formularum, quae usurpantur, sacrarumque caeremoniarum sententiam altius diligentiusque pervestigandam: non sapiens tamen, non laudabile est omnia ad antiquitatem quovis modo reducere. Itaque, ut exemplis utamur, is ex recto aberret itinere, qui priscam altari velit mensae formam restituere; qui liturgicas vestes velit nigro semper carere colore; qui sacras imagines ac statuas e templis prohibeat; qui divini Redemptoris in Crucem acti effigies ita conformari iubeat, ut corpus eius acerrimos non referat, quos passus est, cruciatus; qui denique polyphonicos, seu multisonos concentus reprobet ac repudiet, etiamsi normis obtemperant ab Apostolica Sede datis . . . Haec enim cogitandi agendique ratio nimiam illam reviviscere iubet atque insanam antiquitatum cupidinem, quam illegitimum excitavit Pistoriense concilium itemque multiplices illos restituere enititur

¹ Vide, *Periodica*, 1937, p. 163.

² Vide, *Maison-Dieu*, No. 5, p. 116 (Assembly of French Hierarchy, June, 1945).

³ Cardinal Schuster apud Roulin, *Nos. Eglises*, p. 538.

⁴ Vide Guéranger, *Institutions Liturgiques*, ii. p. 250; Rousseau, *Histoire du Mouvement Liturgique*, p. 33. Jubé left his parish in 1817.

⁵ *Maison-Dieu*, No. 7 (1946).

errores, qui in causa fuere, cur conciliabulum idem cogeretur . . ."

"Ancient form of table" naturally suggests the earliest altars which resembled the table at which our Lord celebrated the Last Supper or the wooden domestic tables on which the apostles must have celebrated mass. In the first three centuries the altar was either a plain cube-shaped table, usually about three feet square, of wood or stone, or the form derived from the stone slabs placed over the martyrs' tombs in the Catacombs. The table altar served to bring to mind the fact that the Eucharist was both a sacrifice and a communal banquet. After the Peace of Constantine the large altars erected in the Roman Basilicas, raised as they were on pillars over the *confessio* of an apostle or other martyr and surmounted by a ciborium, marked a considerable development and elaboration of the early primitive structures. With their subsequent adaptations elsewhere to suit the various types of architecture — romanesque, gothic, etc. — these basilican altars have been accepted and copied as the perfect models of correct, rubrical altars. His Holiness most probably has in mind the error of those who would seek to return not to the basilica-type altar but to the earlier, bare, primitive table altar.

In 1937 the Bishop of Linz, Austria (Province of Vienna) found it necessary to rebuke extreme liturgists in his diocese who wished to turn the altar around and celebrate mass facing the congregation, to remove the tabernacle from the altar and to reserve the Blessed Sacrament in a safe in the wall, to have the faithful receive Holy Communion standing and to forbid the recitation of the rosary during mass.¹ Clearly the Holy Father in his encyclical has in mind some of these errors, but he has not forbidden the celebration of mass *versus populum*, and it is unlikely that his words refer to altars constructed in this way. To celebrate Mass facing the people is *per se* lawful, but it is contrary to custom, and the practice may not be introduced by private authority.² ". . . Ecclesiam nunc vero permittere tantum hunc morem

circa positionem altaris, et ideo neminem posse neque debere hunc morem publice commendare."³

The reference to the heretical Synod of Pistoia is a further indication of the type of modern error which His Holiness wishes to condemn. The Bishop of Pistoia in 1794, Scipio Ricco, following Jansenist principles, prescribed that there should be only one altar in each church and that it should not be ornamented with flowers or relics, condemned processions in honor of the Blessed Virgin and of the saints, the rosary, the way of the cross, and the cult of images. The most extreme application of these principles was made by Jubé, the Curé d'Asnières.⁴ In his church he had only one altar which, outside mass, was completely bare; even during mass it was covered only with one cloth and had neither crucifix nor candles. We are not aware of any examples of such extreme disregard of the rubrics of the Missal in modern times, but, in 1942 and 1943, ecclesiastical authorities in Germany expressed anxiety about a tendency amongst liturgical extremists to treat the rubrics in an arbitrary fashion.⁵ The Archbishop of Fribourg censured those who wished to dispense altogether with the use of black vestments and who exaggerated the part which the laity should take in the offering of the sacrifice. A circular letter to the hierarchy of greater Germany, issued in 1943 by the Archbishop of Breslau at the direction of the Holy See, also condemns the tendency to upset the rubrics on the plea of returning to the practices of the earliest ages of the Church. It is reasonable to conclude that this extreme enthusiasm for antiquity condemned by the Holy Father led in some places to attempts to set up altars modeled on the most primitive table altars. Hence it would seem that our correspondent is justified in holding that the Holy Father is not condemning the modern plain rubrical altars but rather the tendency to return to the primitive cube-shaped altars of the pre-Nicene era.

G. MONTAGUE.

Catholic Religious Art*

The Reverend JOHN LAFARGE, S.J.

IN VIEW of the concentration of thought and discussion which this conference represents, I feel I owe an apology for presenting to your attention a very inadequate treatment of a subject that demands the hand and the skill of an expert. All that I can offer are a few chance observations drawn hither and yon from my experience which has extended into the pastoral world as a priest on the one side and into the artistic

world by inheritance and contact on the other.

I do not wish to lose time by discussing the particular evil that needs to be remedied. I assume that there exists a considerable agreement on this point.

The fact that Catholic religious art in this country is as yet very unsatisfactory, to say the least, that it certainly does not correspond either in its content of thought and emotion or even in its technical skill with the dignity and competence that our Faith would demand is so much of a truism that it would only be wearisome to labor the

point. We suffer from the fact that we simply lack artistic production and must be content either with repeating the past through copies or else with empty and sterile mass production of entirely inadequate models taken from the present. Nowhere is this brought home in more startling fashion than when you enter the halls of some magnificently planned and furnished modern Catholic educational institution. Your eye meets a painful contrast between the glory of the architecture and the weakness and meanness of the paintings which ordinarily adorn the halls, the parlors,

* This article is an excerpt from a volume, *The New Man in Christ*, to be published by the Liturgical Conference and is here printed with permission.

or the chapel. However, I wish neither to emphasize nor to analyze this particular point. Our concern is a practical one, what may be a remedy for an evil which in one form or another is quite generally acknowledged.

Of course there is a question as to how much real influence on Catholic life paintings and statues do really exert. Holy souls spend a lifetime in intimate companionship with atrocious works of art and yet find in them simply a mild stimulation to virtue or a means of fixing their attention on certain revealed truths, and are not affected for good or evil by the defects of the production. On the other hand, people can live amidst the most magnificent art and derive therefrom little benefit or even remain pure materialists. But allowing for all exaggeration, there must be nevertheless in the long run an effect on the Catholic mind. Associations and ideas are formed that gradually take root in the very concepts of our Faith. And so the matter is not one which can be safely ignored.

I believe that we can find our way out of the intricacies of the problem more easily if certain distinctions are kept clearly in mind. These distinctions relate to the different types of work of art, that is, the very purposes of the works themselves objectively considered, and again to the various attitudes with which these works are either projected or executed. Positive harm is done by lumping things together which really belong apart and if kept apart would greatly simplify our whole procedure. A few divisions would seem to be in order.

(1) There is religious art in the form of church decoration, where art is used as the background of worship, as an adjunct or a completion of architecture to such an extent that there is no absolute division between architecture and representative art. To this type of religious art may be applied the eloquent words of the encyclical, *Mediator Dei*, No. 196:

Keeping in mind, Venerable Brethren, pontifical norms and decrees, take great care to enlighten and direct the minds and hearts of the artists to whom is given the task to-day of restoring or rebuilding the many churches which have been ruined or completely destroyed by war. Let them be capable and willing to draw their inspiration from religion to express what is suitable and more in keeping with the requirements of worship. Thus the human arts will shine forth with a wondrous heavenly splendor, and contribute greatly to human civilization, to the salvation of souls, and the glory of God. The fine arts are really in conformity with religion when "as noblest handmaids they are at the service of divine worship."

(2) Religious art again may be simply the work of the artist without any connection with any specific act of religious worship, work where he takes a religious theme. Such religious painting in the broad sense may decorate a private house, a public building, a school or a garden, or a tomb. It is clear that the norms which would govern this type of painting are simply those norms of propriety which should govern all works of art, and it is to be judged like any other type of expression, were it a poem, a novel, or a history. This does not fall properly within the scope of our liturgical and pastoral problem.

(3) On the other hand, what we may call the *ikon* is closer to the liturgical problem and the care of souls than is a "church art" which is merely used in a broad decorative and background sense. This is where the image or painting receives a certain veneration from the faithful and is so placed or planned as to aid directly in the concentration of worship, reverence, and liturgical ceremony, such as the image in a shrine.

But the fitness or appropriateness of a work of art needs to be discussed also from a subjective point of view, from the different attitudes or approaches which are made to religious art. Not only is the work's own purpose distinctive, but also that of the patron in having it executed and the artist in carrying it out. Here there is a wide variety of emotional approach, so much so that it seems unreasonable to demand of a work of religious art an emotional impact which it is not expected to produce.

It may be, for instance, our aim through the work of art to produce in the soul of the onlooker a sense of deep compunction, a consciousness of the tragic elements of created life and of the sublime tragedy of the life of the incarnate Word. Such, for instance, would be the crucifix; such would be the Pietà of the sorrowing mother, or other scenes from the passion of Jesus Christ; or representations of the four last things, death, judgment, etc. A splendid example would be the famous five-figured Pietà of Ivan Mestrovic, which aims to produce not only a deep sense of sorrow and compassion at the scene of Calvary, but also a sense of the agonizing struggles and sorrows of the artist's own Yugoslav nation.

Again, the aim of the artist may be to produce an intense consciousness of historical reality, so as to evoke vividly before the soul of the onlooker the very moment of some great event or mystery

of God's dealings with man, such as the scenes of the public life of the Saviour, the Transfiguration, the Assumption of our Lady, the calling of the apostles, or the scenes of the divine infancy. As we know, the baroque art specialized particularly on that extremely actual sense of the moment in all its drama and its vividness. In this stress on the momentary aspect lie both the strength and the limitations of baroque art.

(3) Another aim would be that of contemplation, the work of art serving, as it were, as a pictorial meditation, producing an atmosphere of tranquility, or grandeur, or peace; a certain timelessness. One's vision is thereby freed from the hurrying vicissitudes of the present moment. Such is the temper of the decorations in this library by the great Puvis de Chavannes. Though they depict scenes which are more or less historical, the atmosphere is not that of life with its restless hurrying moments, but that of eternity. And the same spirit of timelessness which we find in Puvis is the note of the great art of the Far East.

(4) The artist may seek to produce the sense of *awe and mystery*. His work may crystallize, as it were, the faith or the mysteries of the Gospel through some hieratic form, such as is found in the typical ikon of the eastern churches as well as in the early Christian mosaic decorations. Such productions may range all the way from the formally hieratic to the subjectively mystical and mysterious.

(5) Another and familiar type we may include under the general term of *devotional*, where the work of art aims not so much to produce a sense of historical reality or of awe or of contemplation but simply a sense of familiar companionship, as an aid to contact through prayer with supernatural realities and supernatural personages. The familiar term, "aid to devotion," would seem to characterize this approach.

(6) Again we have a pedagogical type, where the work of art is simply and frankly at the service of the catechism. It may combine many of the preceding elements, but its principal function is to explain; such, for instance, we find in many of the mediaeval pictured windows and in certain types of modern decoration that serve as a continuing visual catechetical lesson.

(7) Finally, there is the frankly symbolic type of art which cuts away from any direct representation and speaks in parables or symbols. These may

serve to summarize great truths or may serve again to inculcate a sense of the mysterious and the divine.

AS A practical measure, therefore, I think any judgment on a work of religious art should determine not only what is the objective function of the work, but what is the subjective aim in which we wish the artist to be engaged. If the subjective aim includes the notion of being pleasant, consoling, comforting, or uplifting, obviously the work of art is delinquent if it does not help in that direction. But if the subjective aim does not include any of the preceding, if it is meant to humble, to stir us and shock us, to make us realize the sinfulness of man, the terror of human existence, and the uncertainty of human life, then it would be a mockery to seek from it the more pleasing and comforting elements.

With regard to the pleurability of religious art, I think we are affected by the current craving for immediate and palpable enjoyment. For eyes sated with the screen and the rotogravure and now with television, for the senses stormed by visions which are immediately and pleurably exciting, it is difficult to assimilate something which demands a certain restraint, a certain abstraction. Hence the path is smoothed which leads toward a natural degeneracy; toward the pretty, the sensate, to use the well-known expression of Sorokin, the characteristic of decadent forms in late Greek and Roman art and great cultures of all nations.

But we know that where there exists a strong natural tendency to the abnormal and to the degenerate, it is spiritually normal and spiritually healthy to entertain a certain fear and hesitation as to yielding to that tendency. It is not normal or healthy to love the ugly and the displeasing or to turn aside from what is nobly beautiful. But a certain touch of austerity, a certain selectiveness, a certain preference for that which is not too immediate, too much of the Hollywood blonde, the college girl and college boy, the soft and the effeminate in religious art; as I say, a moderate sternness in this respect is only normal and a sign of genuine spirituality.

This does not mean, however, that we should allow ourselves to fly to the other extreme, into a revolt against beauty. As we know from its introductory clauses, the encyclical on the liturgy, *Mediator Dei*, attempts to establish an equilibrium or balance between

the contending extremes which has developed in recent years in the matter of the promotion of the sacred liturgy. The same would apply not only to the liturgy itself, but to art as a handmaid of the liturgy. This is very simply and beautifully expressed in the encyclical's words, No. 195 (*America Press edit.*):

What We have said about music applies to the other fine arts, especially to architecture, sculpture, and painting. Recent works of art which lend themselves to the materials of modern composition should not be universally despised and rejected through prejudice. Modern art should be given free scope in the due and reverent service of the church and the sacred rites, provided that they preserve a correct balance between styles tending neither to extreme realism nor to excessive "symbolism," and that the needs of the Christian community are taken into consideration rather than the particular taste or talent of the individual artist. Thus modern art will be able to join its voice to that wonderful choir of praise to which have contributed, in honor of the Catholic faith, the greatest artists throughout the centuries. Nevertheless, in keeping with the duty of Our office, We cannot help deploring and condemning those works of art, recently introduced by some, which seem to be a distortion and perversion of true art and which at times openly shock Christian taste, modesty, and devotion, and shamefully offend the true religious sense. These must be entirely excluded and banished from our churches, like "anything else that is not in keeping with the sanctity of the place."

I believe that in our attempts to judge how far works of religious art may fall under one or the other of these extremes, we are apt to lose sight of the power of association, which works, curiously enough, in quite contrary directions. Even sublime truths can be associated with quite atrocious artistic effort whether in the mystical or the pictorial line. On the other hand, through association and through practice and constant familiarity, those things which at first sight may be rather repulsively stylized and may seem to us as unduly symbolic or remote from the immediately pleasing may become extremely beloved and charged with a deep emotional content. Most of us in the western Church feel a sense of remoteness when we see the Byzantine ikons from Greece, Russia, or Serbia, and yet what is more familiar and more generally beloved than that thoroughly Byzantine ikon, Our Lady of Perpetual Help. Certainly the crucifix would be greatly disconcerting if we came upon it for the first time, and yet enshrined as it is with a thousand memories of adoration and penance and love, it glows with a sweet and radiant light. We must not underestimate the pos-

sibility of our Catholic people being trained through the schools, through education, and through practice to appreciate a certain more symbolic and less immediately and palpably agreeable type of art.

Yet no amount of defining and formulating will give us a sound religious art. Norms, standards, and motives are guides and safeguards for correct living, but of themselves they do not give life. They tell what ought to be, but not how it shall come into existence.

I think the day is past when we can afford to entrust the answer to this question to the care of a few chosen and sequestered groups. I do not look upon worthy religious art as a sort of Noah's Ark, preserved miraculously amid the floods and storms of a materialist age, and waiting for some happy times when the waters shall subside, and its passengers can once more walk upon the dry land. Certainly if art is to be an active concern to only a tiny minority and if the rest of the faithful are to be but passive spectators, or purchasers of ready-made, mass-produced statues and holy pictures, then surely our end has come, in a spiritual sense.

Our problem is not the hoarding of creative power, but that of its release; for that power dwells, I believe, in our Catholic communities to a much larger extent than we have been ready to recognize. The fact that we have neglected to evoke it does not mean that it is not there. When I say that the problem is that of releasing creative art, I do not mean that the creation which is released will all be of equal value, or even much of it of any value. If every Jack and Jill starts drawing and sculpturing, most of what they will produce will be just a reflection of Jack and Jill, of little merit, or imagination, or substance of any kind. Nevertheless, here is where I hazard a rather obstinately entertained opinion: I believe that where many Jacks and Jills *do* make such attempts, where there is a vast effort at production not in the brute quantity of what is produced but the quantity of souls who try to produce and who are interested in producing, then those sparks of beauty and wisdom that otherwise would remain latent will be fanned into flame; and the net result will be vastly richer and higher, even though the proportion of good work to poor may still be distressingly low. But of the latter, what difference does it make, if the net result is distinguished? A "folk art" in itself is but a limited thing, but all great

art, if we are to judge by history, is rooted in some form of folk art. And why must all folk art be utterly banished from American Catholicism?

To be concrete, therefore, let me say that I look not for some vague and childish leveling by which every Jack and Jill would prove themselves to be masters, but for a great multiplication of centres of really thoughtful and skilled production, not just a few dozen or more, but thousands and thousands of the same, in every town, in — broadly speaking — every larger parish of the country. All of these will not attain the same level of excellence, but all will be alerted to better types of work. And their multiplication will put all our people into closer and more immediate touch with those who do create; and so, in turn, help to solve the ever vexing question of artistic patronage. Priests, religious, and people alike will profit by such close companionship, and

mutual understandings and joint planings will be the result.

Such a development is certain to take place in secular art. But why wait for it to occur in secular art when there are a hundred more reasons why it should occur among Catholics?

Of course, our Church has a vast wealth of glorious tradition. But this tradition is dead, it is a mere museum piece, if it rests but in the museums, and is not part of the working kit of widely spread and widely diversified popular artistic effort. In such an atmosphere, I believe, many of these artificial contests and tensions between so-called conservatism and so-called modernism will be resolved of themselves, because there will be a healthier and more normal state of both production and appreciation.

We are living now upon the final gleanings of a past artistic culture; upon a culture where art had become what

it was not from the beginning: the chosen toy of a selected class, who in turn had spiritually drifted away from their noble origins in the days of faith. With E. I. Watkin, I believe that we shall profit little by continuing this gleaning, but that we shall do much better by looking forward to another spring, a spring in which religious art will penetrate and spread among the people as never before in Christian history; for it will be rich with the past while still richer with the promises of the future. "We should expect," says Watkin, "the autumn of one religion-culture to prophesy and prepare the spring of the next," and these words I am glad to make my own. Let us then know the aim of what we produce, vastly widen the base of production, and if we then, filled with the care of God and His Blessed Mother, labor together for this great end, we may see a new spring of religious art in America.

Music of the Church *

The Reverend JOSEPH R. FOLEY, C.S.P.

AT THE outset of this discussion of the music of the Catholic Church, it would be well to define certain terms and limit the field. First of all, I shall confine myself to speaking about liturgical music, i.e., music which is utilized in the public and official services of Catholic worship. Secondly, to narrow the field still more, I shall speak only of the music of the Roman Rite (there are six "parent" rites in the Catholic Church, with twenty-four subdivisions) that is to say, music used in those countries or parts of the world which have adopted the *forms* of worship (not the content) as they are observed in Rome — which is a major part of the Catholic Church. In the Roman Rite, we may divide these public and official acts of worship into two general classifications: the mass and the divine office.

The music of the Catholic Church may be divided into two main types: (1) Gregorian music; (2) figured music. Gregorian music, or Gregorian chant, derives its name from its compiler, Pope Saint Gregory I, who ruled the Church of Rome from 590 to 604, A.D. There is

considerable discussion among scholars whether it was this Gregory or another of almost two centuries later who compiled this music; however, tradition and research assign the work to the earlier Pope of that name and I simply assume the traditional view without intending to take sides in the argument. Gregorian music has common ancestry with the Ambrosian and Mozarabic chants (those of the churches in Milan and Spain). It is, then, considerably older than its name would imply, for Gregory only edited, compiled, selected, and made official the *corpus* of music that bears his name. From Rome it spread first to England with Saint Augustine and the monks sent by Gregory to make the Angles angels. Later it was brought to France, and the rest of Europe adopted it as the process of Christianization went forward. Naturally, it grew and was added to over succeeding centuries.

In all, the *corpus* of Gregorian music included about six hundred and thirty compositions for the mass — the celebration of the Eucharist — together with two thousand antiphons and eight

hundred responds for the divine office — the official prayer of the Church, which consists mainly of Psalms, readings from other portions of scripture, commentaries on scripture, and hymns. Hymns were incorporated only in the ninth century.

The first observation about Gregorian music is that it is pure melody and is composed in free rhythm. Critics there have been who characterized it as barbaric, particularly in the latter days of its decline; now, however, it is generally recognized as supreme in the field of monody, and the product of a highly developed culture.

Secondly, Gregorian music is modal, based on eight diatonic modes of which four are authentic (first, third, fifth, and seventh) and four plagal (second, fourth, sixth, and eighth). Immediately we may see how varied this music may be, so that, while monodic, it need never be monotonous. Because the range of these eight modes rarely exceed an octave, it is fitted for all voices.

* A talk given at the Turtle Bay Music School, New York City, February 28, 1947.

Thirdly, Gregorian music is sacred music, composed for purposes of worship only. This accounts for its unworldliness or "other-worldliness," its sublime gravity, and its fitness for the Church.

As the centuries passed, deviations from the original musical texts resulted through a number of causes. One was the fact that copies were in manuscript, therefore subject to errors and changes at the hand of copyists. Further, in many places, the chants were sung from memory, and memories will be faulty. As it spread further north, where Latin was a foreign tongue, and the various peoples were less cultured than those of the Graeco-Roman world, the need of a better system of notation became imperative. This led to Guido of Arezzo's introduction of the four line staff of the eleventh century. In spite of this device, centuries took their toll; as figured music came into prominence in the late middle ages, Gregorian began a downward spiral. Cultural outlook changed gradually, leading up to the Renaissance, and when the musicians of that period had finished with their hacking away and excising of texts, Gregorian music reached its nadir. To Palestrina was assigned the heroic task of re-editing the music, but he died before its completion and for almost three centuries the abominably edited Medicean Gradual, which was published in 1614, held sway.

Over all this time, music had gradually evolved into more modern forms and ceased to be connected solely with the Church. During the seventeenth, eighteenth, and nineteenth centuries, Church music degenerated still further by borrowing from the theatre. Although churchmen were aware of this decline, reform waited on Dom Prosper Guéranger, who reestablished the Benedictine Abbey of Saint Peter of Solesmes about 1830. Desirous of seeing Gregorian music restored, he laid down this principle: "Where manuscripts of different periods and different countries agree in their version of a melody, it may be affirmed that the true Gregorian text has been discovered." For over fifty years, Abbot Guéranger and the monks of his Abbey worked unceasingly copying, photographing, and comparing all the most ancient manuscripts in Europe, until, in 1895, they published the revision of the *Liber Gradualis*, which had appeared in tentative form twelve years earlier. Chief among the workers on this tremendous project were Dom Joseph Pothier and Dom André Mocquereau, who, by their scholarly re-

search and systematic approach, successfully performed a virtually Herculean task.

The work of the Solesmes monks received official approbation when, in 1907, Pope Pius X commissioned them to publish the Vatican Gradual as the fruit of their many years' labor. It became the official musical text for the Roman mass, and later was followed by the Vatican Antiphony, which supplied the same need for the divine office.

Before leaving the subject of Gregorian music, I might mention that certain parts of the Roman mass change every day: the proper of the mass, which is sung by the choir or schola; others remain invariable: the common (Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei) which is sung, in theory at least, by the congregation. When we speak of the "mass" with regard to figured music, we refer only to these invariable parts.

Figured music, of course, came into existence in the middle ages, and attained its zenith at the time of Palestrina and other leading polyphonists of his period. Of it, I shall speak little, for it is music with which all of you are well acquainted. Josquin Desprès was perhaps the most important pre-Palestrine composer of Church music. Along with Palestrina, we must link the names of Vittoria, Lotti, Viadana, Hassler, de Lasso, and Byrd. Polyphony was based on Gregorian rhythm and modality, making it thereby eminently suited for worship. Polyphony, however, spent itself and gave way to the oratorio, and eventually the opera. Nevertheless, most of the great composers continued the tradition of writing motets and masses for the Catholic service, whether or not they themselves belonged to the Church. With the exception of Brahms, they have done so almost until our own day.

Considering the successive variety of styles from the seventeenth to the twentieth centuries, one can appreciate the advisability and eventually the need that arose for a little housecleaning. Gregorian music, as I have pointed out, started to decline before Palestrina; polyphony, in its turn, degenerated, and, as music became more secular, the need for reform became more urgent. On November 22, 1903, Pius X issued a decree ordering a thorough reform of Church music and calling for a restoration to a place of supremacy and honor the Gregorian chant which

had fallen into desuetude. Further, the Pope laid down as a norm that "the more closely a composition for church approaches in its movement, inspiration, and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple." Then he singled out for special mention Roman polyphony and expressed the hope and desire that it be restored, at least where it was possible. Finally, he allowed modern music, with a caution that it must not smack of the theatre or be fashioned after the manner of profane pieces. Henceforth operatic and theatrical styles must be excluded as not measuring up to the dignity and decorum of the worship of God.

The reform ordered in 1903 has been slow of accomplishment for a number of reasons. A general lack of serious musicianship retarded the housecleaning. In some places age-old tradition has a tremendous hold. Few were acquainted with the intricacies of the newly edited Gregorian texts; subsequently there were long and sometimes acrimonious arguments concerning the merits of the work of the Solesmes monks. Further, singers had to be trained. In 1903, there was little modern music that measured up to the standards set down by the Pope. Almost no one knew anything about polyphony, from the point of view of rhythm and, to complicate the situation, the few existing editions of polyphonic masters were not exactly scholarly. So, in 1928, Pope Pius XI reaffirmed the order of Pius X and now the situation is enormously improved. A new generation has come, less accustomed to the florid and operatic arias that tickled the ears of our grandparents; many of our parochial schools have courses in Gregorian music; good polyphonic editions are more plentiful. My only personal regret is the lack of good modern music. Either it has not yet lost the savor of the theatre, or it is dull. All we can do is hope that some source of first-rate modern music that conforms to the principles of Pius X's decree will be found. There are indications here and there that the day is not far off, but one can hardly say that the night has passed.



Courtesy The Capuchin Annual

Private Opinion and Church Authority

The Reverend JOHN LAFARGE, S.J.

THE following are a few considerations on the distinction between the official authority of the Church in matters of art and the opinions held by private individuals.

Art as such, *per se*, does not lie directly in the Church's province. The Church's proper commission is to teach the truth taught by Christ and to save souls by the means which He instituted for salvation. Art, however, can come under the authority of the Church accidentally, namely, when the Church uses art for its own purposes. The Church is not concerned with art as art, but the Church is concerned with art as a service of the worship of God. "The progress of the fine arts, those of architecture, painting, and music above all, has exerted considerable influence on the choice and disposition of the various external features of the liturgy." (*Mediator Dei*, no. 56.) When art is thus employed in church buildings, church worship, the administration of the sacraments, for the purposes of public devotion, the Church permits only the use of such art forms as do not contradict its teaching or its pastoral authority. The teaching authority of the Church is solicitous about the doctrines which are expressed or implicit in the work of liturgical art; for instance, a representation of Christ, of the gospel scenes, or of the sacred personages. A doctrinal error expressed by a work of art would be foreign to the service of the Church; for instance, the famous Jansenist crucifix with the arms extended upward to indicate that Christ died only for an elect few and not for all men, or a mistaken representation of the Holy Trinity or of the Sacred Heart or of some other mystery.

The Church, furthermore, is concerned not only that the representations employed in its worship should be doctrinally correct, but that they should be suited to Christian life and worship, that they should create the proper atmosphere of reverence, "due external dignity," and respect and should partake in their own fashion of the sacramental character of the mysteries to

the use of which they are consecrated. Hence in artistic objects related to worship, the Church would require a certain degree of solidity, of gravity, of beauty, and of harmony. The Church indeed remains the ultimate judge of their fitness for such a task; a function which in turn is the office of the bishop as representative of the Church. The bishop may, as he frequently does, employ a commission to advise him in such matters and to help form his opinion, but his own judgment would be the ultimate local responsibility.

The Church, nevertheless, recognizes the principle that art follows certain laws which are inherent in art itself, even when, as a "noblest handmaid," it is put at the service of the Church. After all, what the Church employs is not an abstraction but human art with its limitations and its corporeal characteristics. This means the employment of certain sense-gratifying (not sensual) attractions and certain rhythmic features without which art could not exist. Also inherent in art itself are certain forms that possess innate consistency with its own dignity and its own purpose. One would not rightly expect, for instance, wood to act in the place of gold or paint to fulfill the office of stained glass. The employment of art and artistic skill by the Church implies from its very nature a recognition of the innate consistency and dignity of the artistic medium.

Such employment, furthermore, implies a recognition of tradition and progress alike as elements inherent in the very character of art itself as a part of the whole drama of human culture. These principles are beautifully brought out in the recent encyclical *Mediator Dei* by Our Holy Father Pope Pius XII, Nos. 195 and 196 (America Press edition):

What We have said about music, applies to the other fine arts, especially to architecture, sculpture, and painting. Recent works of art which lend themselves to the materials of modern composition should not be universally despised and rejected through prejudice. Modern art should be given free scope in the due and reverent service of the Church and

the sacred rites, provided that they preserve a correct balance between styles tending neither to extreme realism nor to excessive "symbolism," and that the needs of the Christian community are taken into consideration rather than the particular tastes or talent of the individual artist. Thus modern art will be able to join its voice to that wonderful choir of praise to which have contributed, in honor of the Catholic faith, the greatest artists throughout the centuries. Nevertheless, in keeping with the duty of Our office, We cannot help deploring and condemning those works of art, recently introduced by some, which seem to be a distortion and perversion of true art and which at times openly shock Christian taste, modesty, and devotion, and shamefully offend the true religious sense. These must be entirely excluded and banished from our churches, like "anything else that is not in keeping with the sanctity of the place."

Keeping in mind, Venerable Brethren, pontifical norms and decrees, take great care to enlighten and direct the minds and hearts of the artists to whom is given the task to-day of restoring or rebuilding the many churches which have been ruined or completely destroyed by war. Let them be capable and willing to draw their inspiration from religion to express what is suitable and more in keeping with the requirements of worship. Thus the human arts will shine forth with a wondrous heavenly splendor, and contribute greatly to human civilization, to the salvation of souls, and the glory of God. The fine arts are really in conformity with religion when "as noblest handmaids they are at the service of divine worship."

When we turn, however, from liturgical art to art simply as a private matter, an expression of private sentiment, the Church's jurisdiction is no longer over that which is dedicated to its service but simply is included in the jurisdiction the Church has over all manifestations of human life and human conduct. The Church exercises no jurisdiction over the private expressions of the individual except, as the moralists say, *ratione peccati*, "by reason of sin," i.e., in matters which concern the individual's conscience. In such a field, therefore, the Church can directly censor only that which is evidently conducive to sin or is scandalous and disturbing for Christian life and Christian unity. She does not legislate in a positive fashion on private art as she does on liturgical art. However, the Church encourages the cultivation of Christian art just

as the Church as part of her function encourages all forms of culture, as the passage (No. 196) quoted from the recent encyclical indicates. This is part, among other matters, of the temporal mission of the Church which does not leave temporal welfare out of consideration in the pursuit of the eternal. The Church, therefore, would encourage Christian art associations, the development of talent in the young, and the progress of art, especially that which is animated by a higher and more spiritual consideration than that which stems from a materialistic age. She likewise warns against the harmful effects of ideologies upon art, the subtle way in which art can be used for propaganda and for inspiring hatred and distrust of God and man.

Private opinion, therefore, in matters of *liturgical* art is free in matters of style as long as it conforms to certain doctrinal norms, such as the correct representation of the sacred persons and mysteries, and to certain pastoral norms, namely, the functional propriety of the object created or displayed and certain traditions which the Church cherishes as well as the general atmosphere of reverence and devotion. However, the mere opinion of an ecclesiastic is not the opinion of the Church. It has no particular value as the opinion of an ecclesiastic unless he speaks as an authorized spokesman of the Church. A bishop, for instance, may have his own personal likes and dislikes, which would be respected for his own personal worth, but unless he speaks *as a bishop* with regard to liturgical art in its own particular function, or as an interpreter of the decrees of the Church, the Holy See, or the congregations, his opinion would simply be a respected opinion but no more.

The same principle would apply to a personal opinion on *private art* as would apply to conduct of any kind, literature, acting, forms of human conversation, etc., namely, the general position of the Church with regard to faith and morals. The Church does speak on faith and morals, however, in all phases of human life. She is present in the market place, the NAM notwithstanding, she is present in the studio, she is present in the school and in the entire cultural field. In all of these she remains, nonetheless, within the limits of her own capacity. She is not concerned with the private opinions of people as long as these opinions are not in disaccord with Christian faith and Christian morals.

However, the intimate relationship in the public mind between private art and liturgical art would seem to impose a certain restriction or caution upon private concepts and cultural manifestation.

In conclusion it is well to emphasize the need of a positive sense of responsibility on the artist's part, a realization of how far our own private acts do go toward moulding not only ideas but also policies and movements in the modern world. An irresponsible individualism, even in the expression of one's purely private opinion, is not in accord with a full and rounded view of the obligations that Christian charity and fellowship impose upon us as members of the mystical body of Christ and as citizens of a largely opinion-governed world. Our relation to the cultural movements of the day and to their implications for human dignity and human liberty has to be taken into consideration. These responsibilities do not differ in the field of art from those which are implied in any other form of human expression.

Recent Publications

THE WORKS OF THE MIND. Edited by Robert B. Heywood. Chicago: The University of Chicago Press. \$4.00.

This book is a compilation of twelve lectures by philosophers, statesmen, artists, and scientists, and includes one lecture, "The Administrator," by Robert Hutchins, Chancellor of the University of Chicago, and one, "The Historian," by Professor McIlwain of Harvard.

The artists include Marc Chagall, painter; Alfeo Faggi, sculptor; Frank Lloyd Wright, architect; and Arnold Schoenberg, composer. The philosophers are Yves Simon and Mortimer Adler; the statesmen, Heinrich Brüning, Chancellor of Germany before Hitler; and Senator Fulbright, legislator; the scientists are S. Chandrasekhar, astrophysicist; and John von Neumann, mathematician.

Marc Chagall was born in Russia and has done most of his work in Paris, where he arrived in 1910 at the age of twenty. He is a brilliant colorist. He says, "There are no stories in my pictures. . . . For me a picture is a surface covered with representations of things (objects, animals, human beings). . . . The visual effect of the composition is what is paramount."

Faggi is Italian-born and had his first one-man show in New York in 1921, where he exhibited his *Pietà*. He is the sculptor of the stations in the Church of Saint Thomas the Apostle, Chicago. He states that the anarchy in art to-day is due to spiritual causes — the lack of spiritual dedication to art, which ought to be a grand passion.

Frank Lloyd Wright, the architect, fulminates not without reason against our governmental architecture in Washington ("People tramping about in miles on miles of empty corridors to reach big waste rooms with little holes for windows"). He preaches organic architecture.

His Imperial Hotel in Tokyo, Japan, is the only work of his I have seen and I found it heavy and dark, but it is earthquake-proof. His lecture is full of ideas. One is: "Integrity is missing out of this terrible materialistic picture, however practical the soggy avalanche of Production may be."

Arnold Schoenberg was educated "in the sphere of Brahmsism," being just over twenty-two when Brahms died. His lecture, "The Musician," called also "The Heart and Brain in Music," is taken from his forthcoming book, *Style and Idea*.

This is the most intimate and most dynamic of the lectures, in that he takes us into his confidence and explains *con amore* how he composes. He says, ". . . I believe that a real composer writes music for no other reason than that it pleases him. Those who compose because they want to please others . . . are not real artists." He gives the scores of eight of his compositions in the various stages of perfection, from conception to finished form. His second example, "String Quartet No. 2," he wrote down at one sitting without the slightest change.

He remarks, "I personally belong to those who generally write very fast, whether it is 'cerebral' counterpoint or 'spontaneous' melody."

Dr. Brüning's lecture deals with the advent of Hitler and the years leading up to the war. It is history at first hand and the prelude to tragedy. He says: "The chiefs of the German army and navy, who were aware before I was of the influences at work on Hindenburg's failing mind, called on me a few days before my resignation [he had refused to form a government which included nazis] to warn me and to insist again that only the gradual disarmament of all powers and the limitation of Ger-

many to defensive armament could prevent a later clash by which Germany would be finally ruined." Hindenburg brusquely refused to appoint any of the trained men whom Brüning recommended as successors, though they were men of various parties and diverse walks of life.

Four elements in the Nazi success were: (a) the devaluation of the dollar by the United States (1933); (b) the Anglo-German payments agreement made after the purge of ten thousand victims by Hitler and Himmler in 1934; (c) the payment by Soviet Russia of about two billion marks for industrial equipment, payment being in foreign exchange, gold, and armament materials, over a period of about five years; (d) the repudiation by Hitler in 1937 of the international agreements restricting credit expansion without objection by foreign creditors.

We know the rest.

S. Chandrasekhar's "The Scientist" is full of the wonders of the universe, stellar and atomic. He is professor of theoretical astrophysics at the University of Chicago. He tells of Rutherford's discovery of the large angle scattering of alpha particles by "a single observation and its correct interpretation, which led to a revolution in scientific thought unparalleled in the annals of science." He tells further of the practical verification of Einstein's theory by Eddington's expedition to Principe Island, off the west coast of Africa, in 1919. He tells of many other researches and discoveries including the atomic discoveries of Fermi and Dirac.

In the words of Rutherford, "When you hear of a sudden unexpected discovery — a bolt from the blue, as it were — you can always be sure that it has grown up by the influence of one man on another, and it is the mutual influence which makes the enormous possibility of scientific advance."

All the lectures are worth reading, and some are brilliant, e.g. von Neumann's "The Mathematician." Of the twelve authors, three are Catholics: Yves Simon — before the war his fine articles used to appear in *Etudes* — Heinrich Brüning, and Alfeo Faggi — all foreign born.

Mortimer Adler's lectures, some of them, would certainly delight a Saint Thomas, yet he remains outside the fold. Perhaps the secret is to be found in the remarks of Hutchins in his lecture: "... it is not within his [the Administrator's] power to obtain the

theological virtues . . . by his own efforts." But the Catholic holds that "Faith is given to all adults who do not place any obstacle in its way."

WM. A. P. MARTIN
Annapolis, Maryland.

CHRISTIANITY AND AMERICA. A History of America. By John J. Meng, Ph.D., John Perry Pritchett, Ph.D., Thomas F. O'Connor, Litt.D., Rev. Anthony L. Ostheimer, Ph.D., and Thomas J. Smith, Ph.D. Illustrated. New York: W. H. Sadlier. \$3.00.

Often it is charged by secularists that a history book written with a religious viewpoint can do nothing else but misinterpret the students' approach to national tradition. This textbook, the third volume of the Catholic High School Social Studies Series, gives a positive answer to the above charge. The authors of this volume pursued their task with scholarly moderation and no one-sided interpretation of the American experiment may be found in the chapters. On the other hand, the Catholic elements in building the new world are justly and effectively emphasized. The structure of the volume is well balanced. The traditional chronological order is interrupted once by a topical survey of the first century of American Life, 1763-1876. In view of regional teaching, it is advantageous that 1876 is regarded as a major milestone in American history. Labor and other economic problems are well interpreted. The important historical documents are reproduced at the end of the book and each chapter concludes with varied exercises and an extensive reading list.

There is a good deal of emphasis laid on anti-Catholic movements, which to-day, in face of a new form of isolationism, is extremely important. There are interesting drawings, maps, and tabulations (e.g., Some Representative American Converts to Catholicism). The cultural phase of historical development, so often neglected in textbooks, receives mention parallel to the growth of civilization. Out of 675 pages of the text itself, 265 are devoted to this century, which may seem to be somewhat out of proportion. However, the last unit (America of the Future) is of a general character, giving important conclusions for the student. Thus proportion is restored.

The selection of pictures is well done, with the exception of one, portraying the late Mr Alfred Smith and his wife at the Easter Parade, which, according

to this reviewer, is inopportune. But this is a minor flaw indeed.

JOHN A. LUKACS, *Professor of History,*
Chestnut Hill College, Pennsylvania

THE NATURE OF ART OR THE SHIELD OF PALLAS. By Arthur Little, S.J. London and New York: Longmans, Green and Co. 8/6.

The question to which Father Little addresses himself is this: "When the artist, just before expressing himself in a work of art, gazes upon the world as reconstructed in the mirror of his own mind, on what is his gaze centred preparatory to his impact upon reality?" The answer that he proposed may seem a vast oversimplification of the problem, but the elaboration and defence of the theory is far from simple and requires much of the reader. As the author says in his preface, the argument "has involved psychological introspection so intricate as to make the work hard reading for all but philosophers and experienced students of literature."

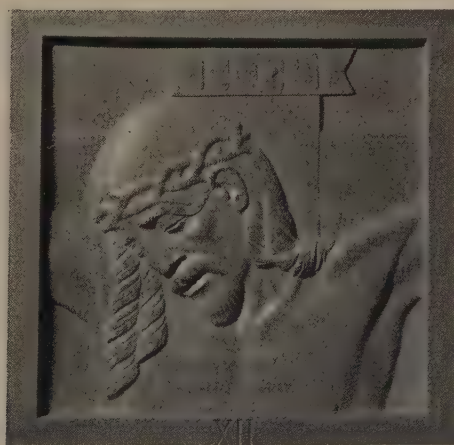
Briefly stated, Father Little's theory is that "the essence of the artistic process in significant art is virtual contemplation of the nature of the human soul both in the artist and in his audience." This is so cautiously expressed that it permits Father Little to welcome into the realm of "significant art" the work of avowed materialists who scoff at the ideal of soul. The words "virtual," "contemplation," and "nature" are important.

The author calls his doctrine "aesthetic humanism." By this he means that the artist, at least the "significant" artist, "is one who explicitly or implicitly, but certainly spontaneously, apprehends man in general as the most important and exalted thing in the visible world." A corollary of this is that the artist "needs to have a philosophy," for if "he esteems man so highly as to find all other things tedious, he must do so because he is convinced of values of the highest order in man." But the philosophy need not be held in set terms, and, as a matter of fact, if an artist does profess a specific philosophy, this may be demonstrably erroneous while his work continues to express "aesthetic humanism."

Father Little makes much of the difference between "significant" art and all other kinds. In a way, the purpose of his book is to point up a hierarchy of artistic values more clearly and more convincingly than has been done before. Now there are probably few aestheti-



VERONICA



J. Z. HENELT. Born in Poland in 1904. Early developed an interest in art. Sculpture, especially monumental sculpture, held particular appeal for him. In 1928 he enrolled at the Academy of Art at Cracow as a pupil of Professor Konstanty Laszczka. In 1932, following his graduation from the Academy, Henelt spent a year on a scholarship granted by the Italian government, studying the art of antiquity and the works of the renaissance in Venice, Rome, Bologna, Florence. Later he taught drawing in the Teacher Training College and in the School of Arts and Crafts, both in Cracow. After Poland was occupied, he joined the newly organized Polish army in France. Henelt has been in the United States for several years and hopes to devote a large part of his talent on work for the Church.

(UPPER RIGHT) SAINT FRANCIS; REDWOOD; 16 by 20 INCHES. STATIONS OF THE CROSS FOR THE POLISH CHURCH IN LONDON, ESTABLISHED BY THE POLISH ÉMIGRÉS AFTER THE FAILURE OF THE POLISH UPRISING OF 1830 AGAINST THE RUSSIAN INVADERS

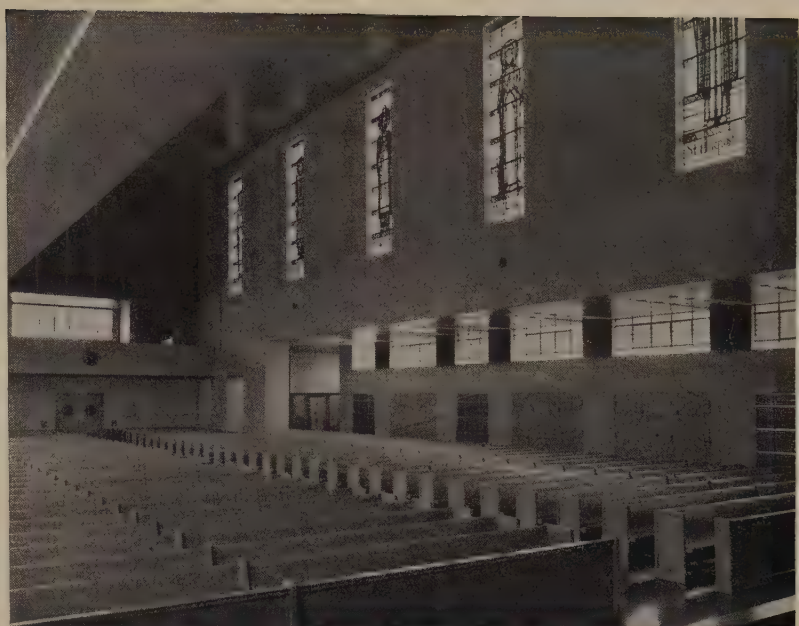
The problem: Economy of means dictated by high construction costs. All materials to be honestly employed; no imitation material allowed. The "style" of the building to evolve naturally from basic requirements. Elimination of columns and "peekaboo" aisles and neck-twisting transepts.

The solution: The structure is like that of a bridge; the sanctuary forms one abutment, the forepart of the building another. Between these abutments the architects spanned with steel. This scheme resulted in a high central nave and lower side aisles which produce the illusion of length without, however, keeping any parishioner too far from the altar. The seating capacity is 950. The construction is fireproof. The acoustics are excellent.

All details, thanks to the pastor's sympathetic understanding of the architects' job, are based on the concept of a common denominator — eliminating the usual hodgepodge. Altars, appurtenances, statues, windows, etc., were all controlled by the designers.

Windows by Harold Cummings, of San Francisco. Statues by Merrell Gage, of Santa Monica. Paintings and decoration by the late Alfred Martinez and Rudolf Scheffler. The two stations of the cross here illustrated were painted on canvas by Alfred Martinez. The general contractor was the J. A. McNeil Company.

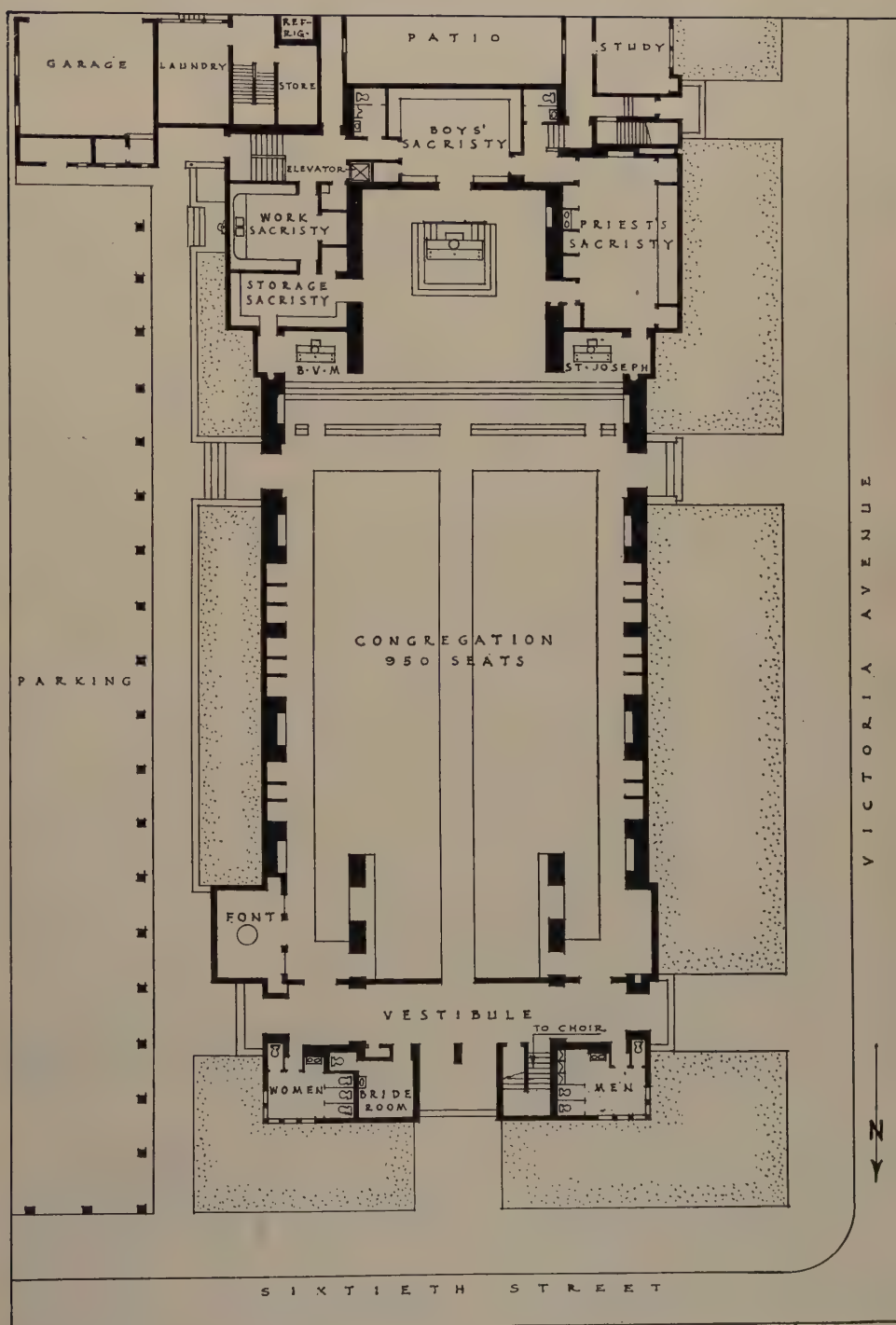




Saint John's Church

Los Angeles, California

The Right Reverend Martin McNicholas, Pastor
Montgomery and Murray, Architects





Noah. Terra Cotta. 12 by 18 Inches.



Bambino. Granite. 14 Inches Long.



Proverbs. Bronze. 24 Inches High.



Recollection. Bronze. 7 Inches High.



JANE WASEY. Born Chicago, June 28, 1912. Studied in Paris with Paul Landowski for three years, 1929-31; in New York with Simon Moselsio for two years and with John Flanagan in 1933; also at East Haddam, Connecticut, with Heinz Warneke, summer of 1939. First one-man show at the Montross Gallery, New York, in 1934. Second one-man show at the Delphic Studio, New York, in 1935. Other shows at the Newark Museum and Newark Art School in 1935. Miss Wasey has exhibited at the Whitney Museum of American Art, the Metro-

politan Museum, the Chicago Art Institute, the Pennsylvania Academy, the Audubon Society, etc. Work owned by the Whitney Museum of American Art and the Pennsylvania Academy; also private collectors. Last one-man show in April 1947, at the Philbrook Art Museum, Tulsa, Oklahoma. Recently received the Mrs John Henry Hammond award from the National Association of Women Artists. Miss Wasey is interested in all materials but prefers direct carving in wood or stone.



PRAYER FOR THE LIVING



PRAYER FOR THE DEAD

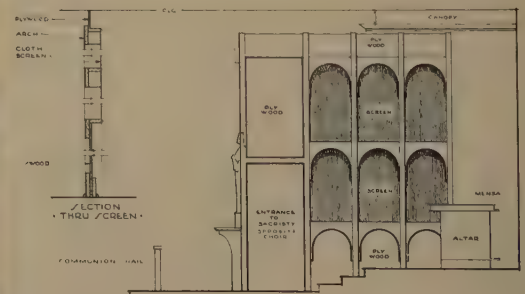
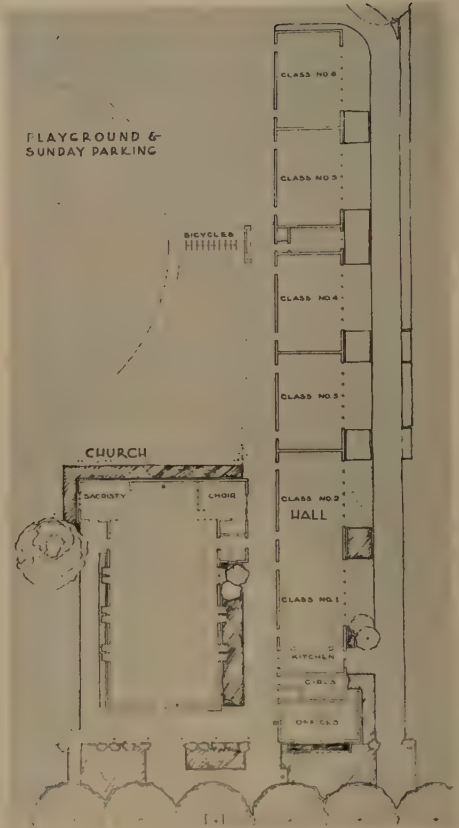


MARY

These Terra Cottas Were
Inspired by the Religious Lore
of the Simple People of Mexico

LU DUBLE. Born at Oxford, England, 1898. Studied at Sacred Heart Academy, New York City; Cooper Union Art School; Art Students League; with Archipenko and Hans Hofmann. Has taught sculpture at Benett Junior College, Millbrook, New York, since 1917 and at several other institutions. Awarded Guggenheim fellowship, in 1937 and 1938; fellowship of the Institute of International Education; Anna H. Huntington prize in 1937; Albert T. Reid medal in 1946; the Audubon gold medal in 1947. Lu Duble has made a special study of Mexican legends for creative sculpture in 1943.





SIDE ELEVATION OF SANCTUARY •
SCALE 1/8" = 1'-0"

SAINT BERNARD'S PARISH GROUP, BELLFLOWER, CALIFORNIA. THE REVEREND CORNELIUS SULLIVAN, PASTOR. EARL TRUDEAU, ARCHITECT.

The site of Bellflower Parish consists of three acres of almost flat land in the centre of a growing community of twenty-thousand (see air view above). Wood frame construction, with cement plaster on the exterior and gypsum plaster on the interior, forms the basis of all structures. The seating capacity in the church is four hundred in the nave and thirty in the choir. It will be noted that this choir is located near the sanctuary — the logical place.

Due to circumstances, the pastor and the architect were faced with a near impossible assignment. As a result of its successful accomplishment, a new rectory (shown in the air view) and two additional classrooms were soon added to the parish group. It is hoped that a much larger permanent church will be built within the next few years. This permanent church will allow the illustrated present "church" structure to be used as a parish hall.

cians who would deny that there is a distinction between craftsmanship and art. There is more to great painting than cleverness with a brush, more to great poetry than a way with words. But there is also more to art than vision, and the very complicated relationship between craftsmanship and vision seems, at least to this reviewer, very inadequately discussed in this book. In connection with this, the exposition of Father Little's theory seems to rest too heavily on examples culled from only one art—literature. There are, to be sure, discussions of music and painting, but there is not enough consideration of the specific technical problems of each of the arts.

Two chapters are given over to an analysis of alternative theories of art, in so far as they bear on Father Little's central question. The summary catalogue of "positions" is something of a *tour de force*, but some readers may be left with the uneasy feeling that full justice has not been done to the systems here neatly labeled and filed. Of particular interest to those who share Father Little's philosophical presuppositions is the criticism of Maritain. Because of his substantial agreement with Maritain's philosophy, the author devotes one of his two chapters on his adversaries to this classical statement of the "scholastic" theory. In the main, Father Little's objection is that Maritain does not go far enough, that he fails to account for the difference between art in general and "significant" art. Father Little maintains that Maritain's doctrine, "the sole end of art is the work itself and its beauty," may serve for some works of art, but not for the most important. "Any beauty gives delight," he writes, "but . . . not any beauty explains the delight given by great art." This is true enough, but why must we insist on a beauty extrinsic to the work of art? Father Little speaks of the "suggestiveness" and the "meaning" of great art. The reader is tempted to wonder if a certain subjective element does not here enter into the argument. If it does, it is compensated for later when Father Little gives his own detailed account of the complete aesthetic process. But when he writes: "At last a moment comes when the artist's wandering gaze is arrested by a thing or situation that seems fraught with a meaning beyond its own," we know what he means by his objections to Maritain, yet we may question the language of his description of the aesthetic

act. Why can we not say that the artist sees more deeply into the meaning of the thing or situation? Father Little's theory of the "virtual intuition of the human soul" is provocative and challenging; it opens new areas of investigation; but it may prove to be not so much at variance with Maritain's doctrine of intrinsic beauty as it seems to be in this book.

Father Little is not only a philosopher, but also a poet and essayist. His Miltonic epic, *Christ Unconquered*, did much to extend a reputation already established in the Irish world of letters. It is right and proper that he should bring to his study of aesthetics a poet's sensibility as well as a philosopher's concern for precise statement, but in this work one feels that the integration of styles has not been altogether happy. He is occasionally more rhetorical than philosophical, and his lapses into philosophical jargon cannot be excused by the exigencies of his subject. It is possible to present a philosophical argument without adopting the baldness of style that appears in such a syllogism as this: "We have just shown that our explanation suffices. Since there must be a true explanation, if our claim that ours is the only explanation has been established, then ours is the true explanation." There is too much of this kind of thing. One also wonders, in regard to the remark just quoted, if Father Little has established that his is a *complete* explanation. Have all of the contingent problems been exhaustively analyzed?

It is, furthermore, unfortunate that the proofreading of the book leaves much to be desired. This is a small matter, but inevitably a source of annoyance.

The Nature of Art is a forthright and most interesting attempt to discover the key to the secret of great art. It leaves problems to be more deeply explored, but even in raising the question it does raise, it advances aesthetic theory and deserves careful evaluation.

GROVER CRONIN, JR.

Fordham University and Yale University

MUSIC IN WESTERN CIVILIZATION. By Paul Henry Lang. New York: W. W. Norton & Company. \$7.50.

Some years ago this publisher planned a series of volumes to cover the various periods of the history of music in the light of the best research of the present day. Many of this series have been published, such as G. Reese's *Music of the Middle Ages*; Curt Sachs's *Rise of*

Music in the Ancient East; and also by the same author *History of Musical Instruments*; M. Bukofzer's *The Baroque Era*; Alfred Einstein's *Music in the Romantic Era*, and another book is in course of publication. Lang's book was envisioned as a general summary and an overall picture in which music, although emphasized, was viewed in relation to its place among art trends of the ages. Catholic Church music is treated not only in its mediaeval aspects but in some of the more modern currents of thought. The philosophic approach which synthesizes the art trends of the centuries will be welcomed by many readers.

J. VINCENT HIGGINSON,
New York, N. Y.

THE CANTICLE OF CANTICLES. By Pouget-Guitton. Translated from the French by Reverend Joseph L. Lilly, C.M. New York: The Declan X. McMullen Company. \$3.00.

This is the first volume of the Catholic Scripture Library, sponsored by the Catholic Biblical Association. The purpose of this proposed series of translations is to make available to the English-speaking public some of the best works on sacred scripture written in other languages.

The Canticale of Canticles cannot be called a popular work on sacred scripture; on the other hand a specialized training in the field of scripture is not required for an intelligent reading of this thought-provoking book. The author states his case so clearly and in such a convincing way that the layman will have no difficulty in following his line of thought through the maze of complexities that are inevitable when dealing with a subject that bristles with so many difficulties.

The first part of the book deals with the problems of the Canticale of Canticles. There is first of all the literary problem: what literary form was the sacred writer using? Even on a question so fundamental as this, there is no unanimity among scholars. At the outset, Father Pouget points out the significance of this seemingly unimportant question. After carefully weighing and sifting the evidence, he concludes: "The Canticale is a lyric drama in which there are three persons, Solomon, the Shepherd, the Shulamite. The interest of this drama centres about the theme that the Shulamite remains faithful to her beloved in spite of the royal advances."

In discussing the problem of history, the author points out that in spite of the fact that Solomon is one of the principal characters of this drama and that his name has always been associated with the Canticle of Canticles, it is not necessary to hold that he wrote the work or even that it was written in his time. Father Pouget does not stand alone when he assigns the Canticle of Canticles to the third century, B.C., some seven centuries after the death of Solomon.

In treating of the moral problem of the Canticle, the author shows that "The precept which the Canticle illustrates is the indissolubility of marriage and the duty of conjugal fidelity. The counsel that it suggests are of two kinds; that the social rank of the contracting parties agree, and that the consent be entirely free." Viewed in this light, the Canticle prepares the way for the teaching of the gospels on this point.

The Canticle of Canticles, however, is more than a moral drama. The teaching of the Church and Synagogue alike are emphatic on this point. The Canticle sings of the divine love. In his treatment of the fourth problem — the mystical problem — the author tells us how and where this deeper meaning of the Canticle is to be found. In order to find this meaning, we need not do violence either to the text or to history. Nor must we, in the mind of the author, have recourse to allegory. This deeper meaning is found in the spiritual sense of the Canticle, that is, the conjugal love and fidelity of the Canticle is a type of the mystical union between God and His people, Israel in the Old Testament, and the Church in the New. The Old Testament as well as the New furnishes abundant evidence that this deeper meaning is not imposed upon the Canticle from without. Time and again scripture uses the nuptial theme as an image to describe the relation between God and His people. The author closes his discussion of the mystical problem with some interesting remarks on the Canticle and the mystic life.

The second part of the book contains an English translation of the Canticle together with abundant notes and comments.

The Canticle of Canticles will be welcomed by all lovers of scripture. It should be of special interest to the layman not only for the fascinating and thought-provoking solutions of the problems of the Canticle, but also for the many details and sidelights concerning

the critical approach to scripture as well as other factual data that scholarly works only too often take for granted.

JUSTIN R. KRELNER, O.S.B.

CONCERNING THE SPIRITUAL IN ART. By Wassily Kandinsky. Robert Motherwell, editor. New York: Wittenborn & Company. \$2.25.

POINT AND LINE TO PLANE. By Wassily Kandinsky. Translated by Howard Dearstyne and Hilla Rebay. New York: Solomon Guggenheim Foundation. \$4.50.

While these two books of Kandinsky's have a value of their own, they must be regarded as literature written by an outstanding painter. Their content is not marked by semantic literalness, but is more adequately described as consisting of a painter-like use of words. This is particularly true when we encounter the word "spiritual," which, in this case, means the inner content of art, which has relationship to the artist's spirit as manifested in his creativity. The normal connotations of words are somewhat disregarded, yet in the artist-writer's sense of things, this use of spiritual must have seemed close to the facts.

Concerning the Spiritual in Art was written in 1912 when Kandinsky's anti-materialism probably directed him into the murky pseudo-mysticism of Maeterlink. There appears to be evidence of this less happy influence in his writing, although we can find gratification in the fact that his extraordinary painting shows no traces of it. While it is a digression, it may be noted that a Maeterlinkian murk still persists among writers and is often mistaken for profundity, and as relating to a suppositious and half-revealed spiritual content, particularly where this dream-like treatment of literary material has been carried on by surrealists. This is often the accompaniment of a talent that is actually more important than the material and treatment in which it has been involved.

In the case of Kandinsky, his great art in painting followed a surer route, and where he departs from philosophical speculation and writes directly of color and form, his books become very valuable. *Point and Line to Plane*, which was first published in 1926, contains the same evidences of insight and preoccupation with the problem of "internal and external beauty" that characterizes the earlier book, but it also represents a maturity of thought and method as related to the art of painting. It is actually a manual on design and

in no usual or ordinary understanding of that designation. No library of art should be without these books, and their close persual by both amateurs and students can prove very rewarding.

BARRY BYRNE

Correspondence

Nassau, Bahamas

The Editor of LITURGICAL ARTS.

Dear Sir:

In several recent numbers of LITURGICAL ARTS there are illustrations showing altars of the Blessed Sacrament with only two candlesticks thereon; one on either side of the tabernacle. Such were the chapel in Fordham University, Saint Paul's Priory, New Jersey, and in a recent issue, Saint Paul's Chapel, Boston, Massachusetts. I had always understood that the Sacred Congregation of Rites decreed there must be six candlesticks (but not a couple of three-branched ones) on any altar carrying a tabernacle with the Blessed Sacrament. This is a question independent of artistic treatment; but your readers look to LITURGICAL ARTS to set before us primarily the correct details of the liturgy and furnishing of churches. Otherwise, the publication without editorial comment of some altars (however artistic they may be) will disseminate erroneous ritual arrangements. Possibly there is a recent decree from Rome permitting a new usage or exception to this rule? But as one who appreciates the high ideals and good work of LITURGICAL ARTS I would be grateful for enlightenment from one of your expert liturgical advisers.

Yours truly,

FRA JEROME, T.O.S.F.

EDITOR'S NOTE: A careful study of the volumes containing the Authentic Decrees of the Sacred Congregation of Rites fails to reveal any decree stating that the altar of the Blessed Sacrament must have six candlesticks. An indirect argument for such might be formulated in this way: the *Caeremoniale Episcoporum* (Book I, c. 12., n. 11) states that on the main altar there must be six candlesticks, and the Code of Canon Law, (Canon 1268, paragraph 2) states that the Blessed Sacrament is to be ordinarily kept on the main altar. Where, then, the Blessed Sacrament is reserved on the main altar, there should be six candlesticks, not because the

Blessed Sacrament is there, but because it is the main altar.

However, even in this case, not all authors agree. J. O'Connell, in *The Celebration of Mass*, Volume 1, page 248, states: "... the Caeremoniale Episcoporum says that there are to be six candlesticks. Here the rubric has high mass in view. Accordingly, at an altar at which low mass only is celebrated, two candlesticks suffice; but at an altar where solemn mass and other functions are celebrated, there should be six." Also, Laurence O'Connell in *The Book of Ceremonies*, page 10, writes: "... on the main altar there should always be six [candlesticks] because sung masses are frequently celebrated at it." Hence, these authors hold that six candlesticks are only required on the main altar because of high masses; in places where high masses will not be celebrated (as in the chapel of Fordham) only two candlesticks are required. If, however, high mass should ever be celebrated at the altar in the Fordham Chapel, six candlesticks would be placed on it temporarily and such was the intention of the architect in this particular instance.

For the sake of completeness, it might be remarked that others hold the opposite opinion, namely, that six candlesticks are required on the main altar even though a high mass would never be celebrated there. They are prescribed by the Ceremonial as the obligatory appurtenances of the main altar. If they were required only for high masses, then six would hardly be prescribed

since four are sufficient for a high mass. See article "Candlesticks: Use and Abuse" in the *Homiletic and Pastoral Review* for April, 1947, p. 547 sqq.

Practically, then, since no authority can be found prescribing six candlesticks for the altar of the Blessed Sacrament, and since rubricians disagree as to whether or not six candlesticks are required even on the main altar, it seems quite justifiable to use only two until such time as the Holy See gives more explicit instructions on this point.

University of Manitoba,
Winnipeg, Manitoba

To the Editor of LITURGICAL ARTS.

Dear Sir:

I wish to take this opportunity to thank you for the interest you have shown in my proposed graduation thesis on a Catholic church and school group to be located in a suburb of Vancouver, B. C., by supplying me with reference material and a suggested bibliography.

Your article in the May Bulletin of the American Institute of Architects, entitled "The Catholic Church and Religious Art" proved most informative. It is gratifying to know that you, as editor of LITURGICAL ARTS, favor the open-minded approach to architectural design as it concerns the Catholic Church. If I were to single out the sentence from your article which impressed me most, it would be (referring to those contemporary architects and members of the clergy "who experience little difficulty in living in the present") "They do not scorn tradition, far from it, but they rightly understand tradition as a chain and their job is to add their link to that glorious chain and certainly not continually to polish the links of past ages."

Yours truly,

WM. P. PASTERNAK.

Chicago, Illinois.

To the Editor of LITURGICAL ARTS.

Dear Sir:

The original meaning of almost any piece of writing can be altered by the proper combination of individual sentences. That, I believe, is what happened in the November, 1947, issue of LITURGICAL ARTS. More specifically, I am referring to your editorial criticism on the writings of Mies van der Rohe. The few sentences that were quoted should have been amplified so that their original meaning could be understood, or else the text should have been quoted in full. The articles in their

entirety present a picture quite different from the one imparted by your editorial notes. *

Above all, it must be understood that these articles were not written in a religious vein. They were written for a specific circumstance and for a specific time. Mies has never written for the sake of having himself publicized, but rather to oppose or to correct misdirected tendencies of a particular moment. The fact that they are applicable to-day only proves their vitality.

In the case of "Aphorisms on Architecture and Form," Mies directed his opposition at the architects who insisted on certain aesthetic qualities in buildings. They established various laws and formulas and they juggled forms to arrive at their designs. This, in their opinion, was the direction to take to arrive at modern architecture.

There were others whose approach he refuted a few years later in his "Architecture and the Times." Theirs was an architecture of great fantasy and imagination, at times bordering on the nebulous; hence, Mies' word for them, "mystics," and for their buildings, "cathedrals."

Still others were the "romantics." They were the architects whose work lacked the fantasy of the "mystics" but who also used a somewhat similar approach. Theirs was an architecture of abstract picturesqueness and charm which was incongruous with modern technology.

In any and all cases these people approached the problem of modern architecture subjectively. An approach to which Mies had and still does object. Names of these architects are purposely not mentioned because the articles in question mention no names. One has only to look back at the buildings in Germany during those years, 1922 to 1924, to see at what ideas the attacks were directed.

In stating that "the whole trend of our time is toward the secular" Mies is stating a reality. And certainly is this not the existing concept of buildings? What could be closer to the truth? We might as well face the facts and admit that we cannot build any cathedrals. Ours is not the time for another Chartres. We just do not have the same spirit and, to quote Mies, there is no "will of an epoch."

Mies accepts the fact that the individual is losing significance only in that the designer becomes anonymous. He will be the last to deny an individual

* For the benefit of the readers who may wish to follow up this exchange of ideas we append herewith the text of the editorial to which Mr Olencki refers:

"We reject all aesthetic speculation, all doctrine, all formalism. The whole trend of our time is toward the secular. The endeavors of the mystics will be remembered as mere episodes. Despite our greater understanding, we shall build no cathedrals. . . . The individual is losing significance; his destiny is no longer what interests us." These quotations, from the writings of Mies van der Rohe, taken from the illustrated catalogue of his work published by the Museum of Modern Art, reveal a confusion of thought and should be challenged. Let us grant that the trend of our time is toward the secular. Mies plays it safe and goes along. In doing so he sacrifices whatever grasp he may once have had on a real concept of building as well as any sound idea of truth. As for the mystics, Mies only demonstrates here that he also lacks an historical sense.

And certainly "our greater understanding of it" is questionable. It is Mies's acceptance of the unfortunate fact that the individual is losing significance in our society that is indeed disturbing. And this effect of a disintegrating ideal is clearly visible in the development of his work. But we, as Catholics, have fallen into the same errors as Mies. At least he has been honest in admitting his poverty. Catholic architects and painters and sculptors have made it equally plain that we are poverty-stricken, but without Mies's justification.

The Catholic Church is an entity, a unity of magnificent proportions, and yet our architecture, our arts are of a level to make the angels weep. Why? Largely because, unwittingly perhaps, we seem to agree that the individual is losing significance and has become lost in a welter of mediocrity. It is bad enough to have those who do not share our convictions and faith concur in the confusion of our times, but it is inexcusable to have those whose job it is to design and plan our churches, those who should be our leaders, forego their heritage for a mess of eclectic or stylistic potage.

The Catholic architect or artist, or the artist who works for the Church, enjoys the inestimable advantage of a past and a present based on sound tradition; he enjoys the privilege of working within a discipline which, by its very nature, frees him for a full flowering of his genius. To evade this discipline, to forego the normal evolution of his creative prerogative is, to put it bluntly, a prostitution.

his significance in a philosophical sense.

His inaugural address as Director of Architecture at the Armour Institute of Technology should be studied, particularly the last paragraphs, for therein he, himself, proves, better than I possibly could, that his ideals are not "disintegrating" and that he is not losing his grasp on a sound idea of truth. Better yet, for it is easy to talk but hard to do, his works actually support his writings. Furthermore, by carefully studying what he has done and what he has written, it will be realized that he is one of the few men who can give direction to our Catholic architects.

Yours truly,

EDWARD V. OLENCKI.

New York, N. Y.

To the Editor of LITURGICAL ARTS.

Dear Sir:

I was encouraged to write this letter by a recent page in LITURGICAL ARTS (page 75 of May, 1948, issue) of pictures of the little church of Klosterneuburg, accompanied by a caption by Father H. A. Reinhold describing it as "the perfect, silent setting for the real ornament of the place, the liturgy." My compliments to you for featuring that penetrating caption amidst the current disputes about the various cults of art. What a concentrated definition of the visual branches of the liturgical arts it contained!

Apparently at present in the United States, rubrical knowledge is increasing among architects, other artists, and commercial enterprises, concurrently with a remarkable decrease in liturgical manifestations in many districts. The latter is evidenced by the fact that in the average parish in certain localities, Sunday vespers have disappeared, Sunday high mass is in the act of disappearing, and novenas have become *solemn* and *perpetual*.

Facetiously, this might be termed a liturgical movement in reverse. It is certainly not that, but it may well serve as a reminder to the "liturgical" artist, whose austere title implies that he is a worker in the movement, that he is confronted with vast challenges and opportunities in face of an illusive liturgical appreciation. A reminder that perhaps he should, from time to time, get far enough from the trees to see the forest. Regarding this I present a few hints which I do not expect young designers to accept until they are older, but here they are.

A designer with sound decorative and rubrical knowledge can almost effortlessly achieve "a grand effect" at the high altar. But he cannot achieve a convincing liturgical dynamic there unless he forcefully and calmly conveys the idea that the altar table, including the appurtenances on it, is an entity apart from and more important than the tester, riddle, dossal, or baldachino, or reredos, or decoration. Some designers achieve this instinctively, some by erudition, others never.

As a few illustrations of this dynamic under various conditions, I cite how the altar forcefully "holds its own" against the complicated apsidal cathedra of Saint Peter's, Rome, under the baldachino in Saint Patrick's Cathedral, New York City, against the dossal in the church of Corpus Christi, New York City, in the choir of the Cathedral of Rheims. Note, incidentally, in these examples that their designers have taken advantage of the sober Roman precept of crucifix and candlesticks equally spaced and of similar bases on the same level. This is a time-tested precept eminently harmonious with our Roman rites because it sets up no startling competition in proximity with the rite itself. It is a precept which need not be disturbed by the local custom of using the main altar as an altar of the Blessed Sacrament, provided that the designer is not confined to the excessive tabernacle dimensions imposed by manufacturers of stock items.

In looking at recent work, I am under the impression that some designers are oblivious to the fact that a rite of enormous significance and intrinsic beauty and color is to be celebrated at the altar. Otherwise, how can they imagine the necessity of "painting the lily"? By that I mean that many seem not only to be promoting startling effects but also to be unconsciously drifting back to the old Barclay Street concept that "the altar extends to the summit of its protection and decoration," a concept which is notably creeping back in many small churches by the application of such stuffy massiveness and such heavy color tonalities to tester or baldachino that only a rich and vast temple could absorb them into appropriate relation to the all important altar and rite.

I am pleading that decoration for decoration's sake, and stunty combinations of crucifix and candlesticks, be confined to shrines. I am stating that, at the high altar, the liturgical revi-

val needs designers with a stern sense of relative values, a sophisticated restraint and a lighter touch. Could we not have less crowing and flapping of wings over altar designs merely because they are rubrically correct? Should not the criterion be liturgical motivation, not "grand effects" which smother the rite?

Further, and related to the above, it seems that the placing of items of legitimate popular interest, such as shrines and votive lights, offer interesting opportunities to the liturgically minded designer, whose primary objective should always be that the main altar stand in undisturbed majesty. I often wonder why, in single naved structures, the side altars, now disguised as shrines, continue to be placed bang on the east wall in the old Barclay Street flanking fashion. Perhaps if other positions were found for these altars, it would not only divert distractions to the main altar but release space for the public on each side of the sanctuary. One may also question why the level of the altar is frequently placed so low that barely the head of the celebrant is visible. In the majority of cases a careful study of the plan would make it possible to add steps without interfering with the space needed for the ceremonies.

I will close this letter, which may sound unfriendly but is not, by quoting two encouraging messages to young artists. The first is from the now generally disdained *Eléments et théorie de l'architecture* by Julien Gaudet (1834-1908): "The truth of perception dwells within you if you are capable of honest self-challenge. Seek that intimate and profound truth and you will avoid the contagion of shallow success, the tyranny of fashion, the slavery of imitation, the mirage of unreasoned caprice." The second is from the autobiography of that great artist, Reverend William J. Finn, C.S.P.: "When techniques are honestly used as means of communication they tend to perfect themselves. What began, perhaps as a formula, develops into a canon of procedure, the urgency of which is irresistible. Processes and precepts adjust themselves almost imperceptibly to expanding emotional and spiritual feelings." *

Yours truly,

WELLINGTON J. A. SCHAEFER.

* Sharps and Flats in Five Decades. By William J. Finn, C.S.P. New York. Harper and Brothers. \$3.75. Reviewed by J. B. Welch, of New York University, page 79 of May, 1948, issue.



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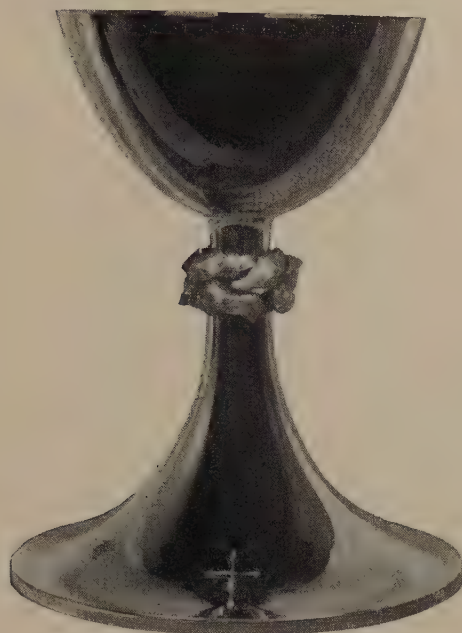
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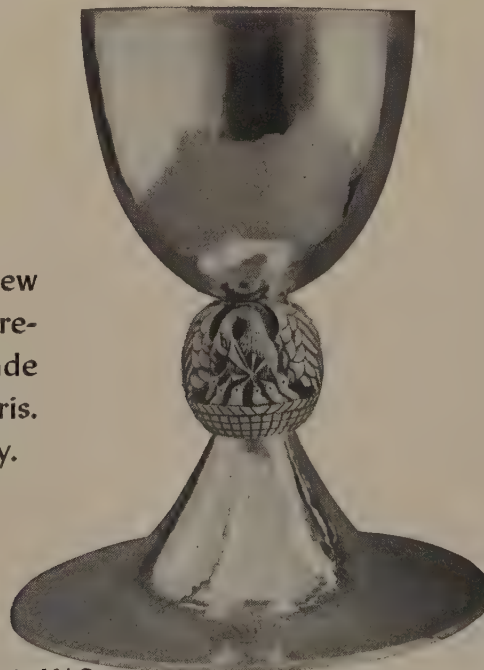
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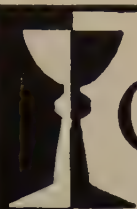
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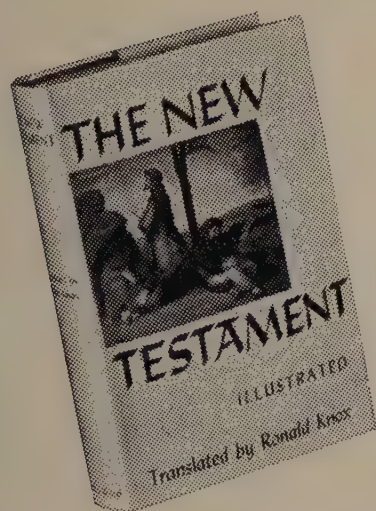
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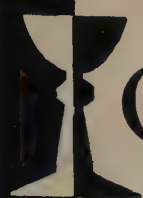
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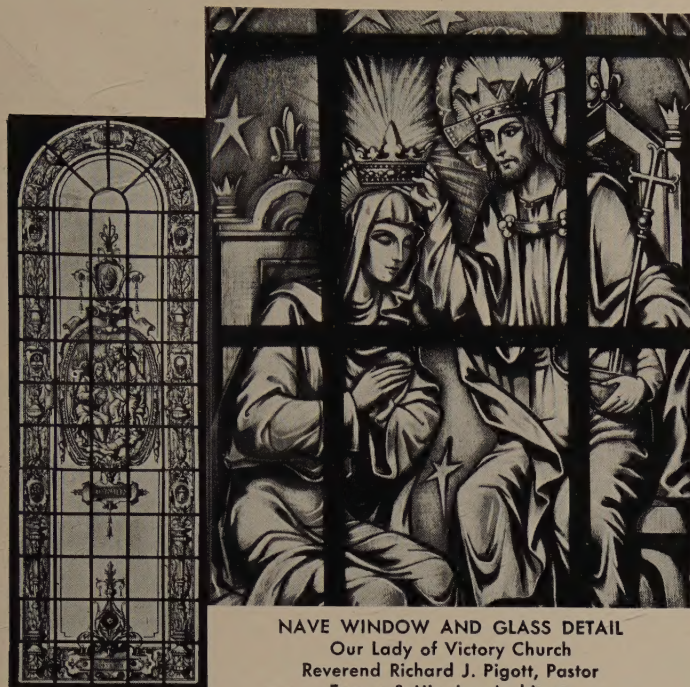
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